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WHAT YOU NEED!
WHAT TO PAY FOR IT!

INSIDE:
OVER 50 SOFTWARE AND HARDWARE PRODUCTS FOR YOUR AMIGA



ON CU AMIGA'S
OVERDISKS
HIS MONTH...

OVERDISK 92

PAINT 5

mo by Electronic Arts

ires a minimum of 1Mb RAM and Workbench 2.04 or higher

ight years *Deluxe Paint* has been the standard against which graphics and art packages have been measured. This version pines the well known, instantly recognisable *DPaint* interface with a oad of new features.

AL TIME EFFECTS GENERATOR

ires a minimum of 1Mb RAM and a Sound Sampler cartridge

ll music fans, the *Real Time Effects Generator* will allow you to e a multitude of effects on sampled sounds and instruments.

NDOM DOT STEREOGRAM MAKER

all Amigas

in pictures and make funny, splodgy stereograms out of them. g is, we still haven't been able to see anything in them! Try it for self. Good luck!

OON OF THE MONTH

all Amigas

Coverdisk Choons competition has been a major success. Some been good, others not so hot – here's one of the best.

OVERDISK 93

RAGONSTONE

mo by Core Design

uires a minimum of 1Mb RAM

aze arcade game in the style of *The Chaos Engine* meets *Zelda*. give you nearly all of the first level so dive in...

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GAMES:

RUFF 'N' TUMBLE
LITIL DIVIL
DETROIT
JUNGLE STRIKE
TFX
FIFA SOCCER
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AND MUCH MORE ...

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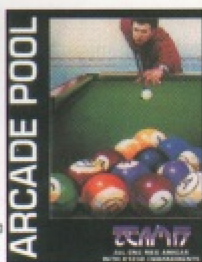




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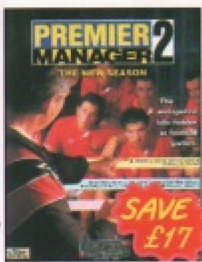
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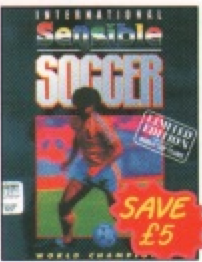
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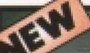
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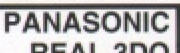
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CU AMIGA CONTENTS

G E T S E R I O U S

PRODUCTIVITY REVIEWS PRODUCTIVITY REVIEWS PRODUCTIVITY REVIEWS

Lightwave 3D finally hits Europe, and we've got a full review of the official release version. We also look at possibly the cheapest 4Mb A1200 upgrade, hook up a new fax modem, and try out a heap of new textures. And there's more ...



Left: Go number crazy and produce these fantastic swirly patterns.



Right: How realistic can you get? Create incredible images with *Lightwave 3.5*.

SCREEN SCENE

GAME REVIEWS GAME REVIEWS GAME REVIEWS GAME REVIEWS GAME REVIEWS

We reach the merry month of October, and a veritable cornucopia of top game reviews and previews. We've got the full details on the Ocean/EA tie up, Renegade's corking *Ruff 'N' Tumble*, the unbelievable *Detroit* from Impressions and, believe it or not, a review of US Gold's *World Cup 94*! Read on, weary travellers.

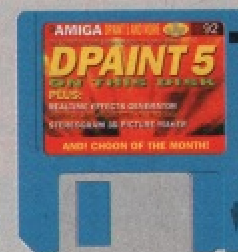


Jungle Strike: " Hey there Joe! Y'all readin' us in that thar cop car? Seen any Colombian drug barons 'round here?"

REGULARS

COVERDISKS

DISK 92 PAGE 8



Our *Deluxe Paint 5* exclusive usable demo tops the bill. Then there's *The Realtime Effects Generator*, a *Random Dot Stereogram* maker and our first Choon of the Month. Beat that!

DISK 93 PAGE 13



Core Design may have just created the adventure that everyone has been waiting for, and we're giving you a massive taste of it. Feast your eyes on this *Zelda* meets *The Chaos Engine* style and try out the complete first level of *Dragonstone* and see for yourself how good it really is.

AD INDEX

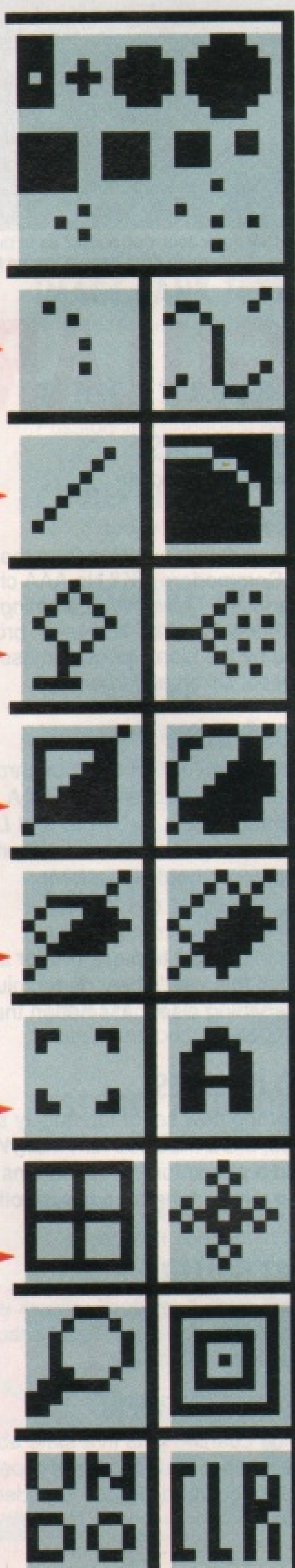


COVERDISK 92 DELUXE PAINT 5

Is Deluxe Paint still the Amiga's top graphics and animation system? Find out for yourself with our exclusive Deluxe Paint Version 5 demo!

THE ICON STRIP

For those unfamiliar with *Deluxe Paint*, here's a quick run-down of the functions available from the icon strip. All functions are selected with a single click of the left mouse button, unless otherwise stated.



BRUSHES
Choose your 'pen tip' from this small selection. For a bigger brush, click one of them with the right mouse button, and drag it out to the required size by holding down the left mouse button.

DOTTED DRAW
Suitable for drawing with larger brushes, otherwise lines appear to be broken.

CONNECTED DRAW
Suitable for smaller brushes. Can be too slow for use with larger brushes.

LINE DRAW
This draws straight lines. Holding the left button sets the start point, releasing it sets the end point.

CURVE
Works like the line functions, but draws curves. A second mouse click sets the apex of the curve.

FILL
Fills the selected area with the current colour, or the pattern defined in the Fill Type box.

AIRBRUSH
Draws with an airbrush effect. See the section on Airbrush for details on the new airbrush options.

RECTANGLE
Draws filled and outlined rectangles. Click the top left corner for outline, bottom right for filled.

CIRCLE
Works the same as the rectangle tool.

ELLIPSE
Click once on the page to set the centre, then pull out to the desired size and shape. Click again to draw, or hold the left button and drag the mouse to rotate the ellipse.

CONNECTED LINE
Works like the line function, but the end point of the line becomes the start point for the next. Click the top left corner for unfilled lines, bottom right for filled. Spacebar finishes the current line sequence.

CUT OUT BRUSH
Cut out sections of the screen with this tool. Click once, and you can drag out a rectangular area, which will become the active brush. Click twice, and you can mark out an irregular shape using the connected line technique.

TEXT
Allows you to type text directly onto the screen. Drag the cursor with the mouse. Right mouse button brings up the font selector.

GRID MODE
Locks the pointer movement to a grid. Right mouse button brings up the grid options.

SYMMETRY
Duplicates pen movements around a central point. Right mouse button brings up the options.

ZOOM
Alters the zoom factor of the magnify window. Left button zooms in, right button zooms out.

NEW FEATURES

Here's a list of the main new features in *Deluxe Paint 5*...

- ARexx Macros
- 24-bit true colour
- Multiple palette animations
- Variable frame rate animations
- Textures for realistic drawing
- Scrolling and zooming backgrounds
- Gradient translucency
- Soft edge air brush
- Larger than screen animations
- Move requestor enhancements

GENERAL USE

Deluxe Paint 5 is a paint and animation program – you can use it to create static pictures and moving animations. To draw on the screen, hold down the left mouse button and move the mouse. To select a different drawing mode, use the icon strip on the right of the screen. To change the pen colour, click a new one from the palette below the icon strip. Areas of the page can be erased by holding the right mouse button whilst drawing. All menu functions are selected in the normal way with the right mouse button. What follows is a guide to some of the key new features.

TEXTURES

To simulate real world drawing materials more realistically, *DPaint 5* allows the use of different 'textures'. These give the impression of drawing onto surfaces such as canvass, stone, marble etc.

To use a texture, select Texture -> Load from the Eff menu. A file requester will appear with four available textures. Double click on any one of them. Now when you draw on the page, instead of laying down solid colour, you get a subtle shaded pattern showing through.

TAKE NOTE

This demo version of *DPaint 5* has a few limitations, as follows: low-resolution screen modes only, a maximum of 64 colours, a maximum 25 frames per animation, and no saving of images, animations or settings. All of the other features are in full working order.



'Just look at the fantastic blaze of colour that can be achieved with *DPaint 5*.

Select a larger brush to see the effect more clearly.

To switch back to normal drawing mode, select Texture -> On/Off from the Eff menu. Try another texture by selecting Texture -> Load from the Eff menu once again. These texture files are actually IFF brushes. This makes it very easy for you to create your own textures. Any part of a page can be cut out as a brush, and saved into the Textures directory on the *DPaint 5* disk, and then loaded back in and used as a texture. If you have any other IFF brush files, try loading those in for some interesting effects.

MOUSE TRACK

When using large brushes, a lot of colours or high resolution screens, most paint programs find it hard to match the on-screen pen movements to the mouse movements, where curves are often reduced to straight lines.

DPaint 5 has a neat option to avoid this. It's called Mouse Track. When this is turned on, it makes reading the mouse position a priority, and puts the actual drawing on a back-burner. This results in a slightly delayed screen update, but a more accurate representation of the mouse movements. You can turn Mouse Tracking on and off by selecting Mouse Track from the Prefs menu.

CAMERA MOVE

The Move requester has long been one of *DPaint*'s most powerful animation facilities, but it can only deal with brushes. The addition of the new Camera Move requester allows you to perform similar functions on the background, such as horizontal and vertical scrolling, and you can also zoom in and out.

Camera Move
X Y Z
Dist: 200 140 1100 Cam
Zero ✓ Cyclic
Slow In: 5
Slow Out: 5
Count: 25
Move
✓ Wrap
Start End Adjust
Preview New Before After
Exit Load Save Cancel

One of *Deluxe Paint 5*'s most powerful new fetures for animators is the Camera Move requester, which allows for scrolling backdrops and camera pan effects.

The Camera Move function uses the screen from the spare page. Draw a background on your main page, and then select Spare -> Copy to Spare from the Pic menu (or press CRTL-J). This copies the screen over to the spare page. Now you need to set up some animation frames. Select Frames -> Set # from the Anim menu. Enter 25 in the box, or a smaller number if you're low on memory.

Select Camera Move from the Anim menu (or press Shift N). The three boxes at the top are the main controls. These set the amount of movement in the X, Y and Z axes.

For example, if you wanted the background to move 100 pixels to the left, you would enter 100 in the X box. If you wanted it to move right, you would enter -100. Simultaneous X, Y and Z moves are possible. If you want the animation to get up to speed over the first few frames, enter the number of frames you want to use as the "ease in" period into the Slow in box. Likewise, if you want it to slow down towards the end, enter a few frames in the Slow Out box. Try entering five in both of these boxes. If you want the background to wrap around, make sure the Wrap button is ticked.

Instead of moving the background from its original position, to the new position indicated by the X, Y and Z values, you can have the background move in from the X, Y and Z values, into its original position. To do this, click the ->0 button on the Camera Move requester. Before you commit yourself to rendering the animation, you can try and get an idea of what it will look like with the Preview button. When you're happy with it, click on New. You can then use the animation controls to play back the results (see the flap on the cover of this magazine for animation and other hotkeys).

NEW AIRBRUSH

You now get a new type of airbrush to play with. Click the airbrush icon with the right mouse button to bring up the options. Click the Standard button to select the new airbrush mode. You can alter the size of the spray, and the rate of the paint flow with the sliders. Click OK to get back to the page. You'll find that you need to move the mouse a lot slower when using this airbrush, as a lot of antialiasing needs to be calculated, which takes time.

TRANSLUCENCY

This lets you paint with a translucent brush. The colour, or colours of your brush, are mixed with those of the image beneath. You can set the level of translucency by selecting Translucency -> Settings from the Eff menu (or by pressing CTRL t).



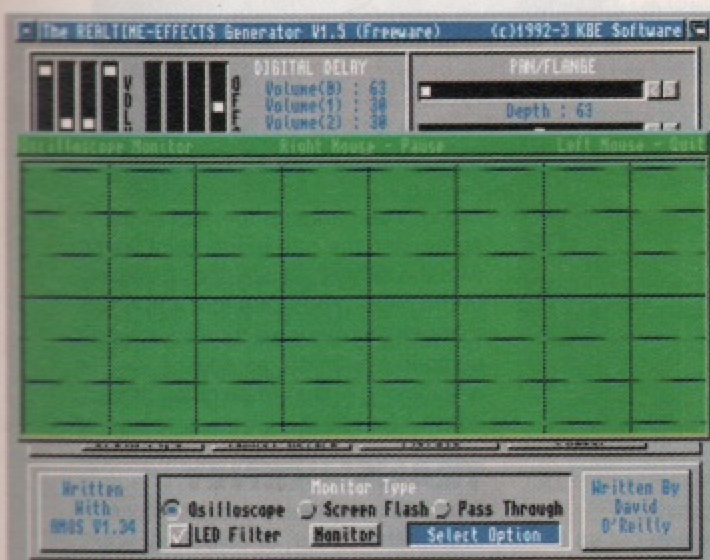
You need to be a convential artist to get excellent results from *Deluxe Paint 5*. Set up a few colour graduations, add some symmetry, and images like these are no sweat to knock up.

THAT'S ALL FOLKS!

Unfortunately that's all we have room for here. *Deluxe Paint* is such a friendly program that you should be able to figure out the rest for yourself. For a guide to some of the main keyboard short-cuts, see the flap on the cover of this incredible issue of CU AMIGA.

»

THE REALTIME EFFECTS GENERATOR 1.5



You won't find a more comprehensive real-time sound processor than *TREG*. Whether you want serious, quality effects for making music, or you just want to mess around with the robot noises, you can't go wrong with its idiot-proof interface.

The Realtime Effects Generator (TREG) is not only very useful, but stacks of fun too. It turns your Amiga into a versatile effects box, capable of processing any sound via a sampler cartridge. For example, you could plug a microphone into your sampler, turn on the echo effect, and be instantly transformed into a booming ragga MC. Then again, you could put a drum beat through the sampler, and select the phaser option, adding a kind of up-and-down-wooshy effect to the snares and high hats. If that doesn't tickle your fancy, how about picking out one of the voice changing effects, like dalek or exterminator? There are 19 effects to choose from, many of which can be adjusted to suit your requirements.

WHAT YOU'LL NEED

1. Virtually any 8-bit sound sampler cartridge, such as Megalosound, Mastersound, Technosound Turbo, or Audio Master.
2. A sound source, such as a CD player, tape deck, record player or musical instrument.
3. A connecting lead from the output of your sound source to the input of your sampler. If you're using your voice as a sound source, you'll need a microphone.

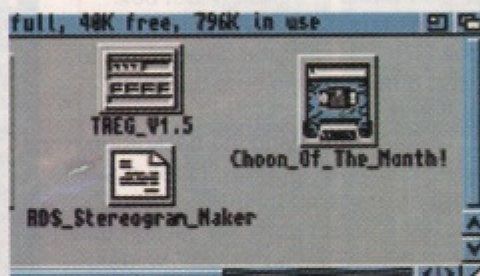
HOW IT WORKS

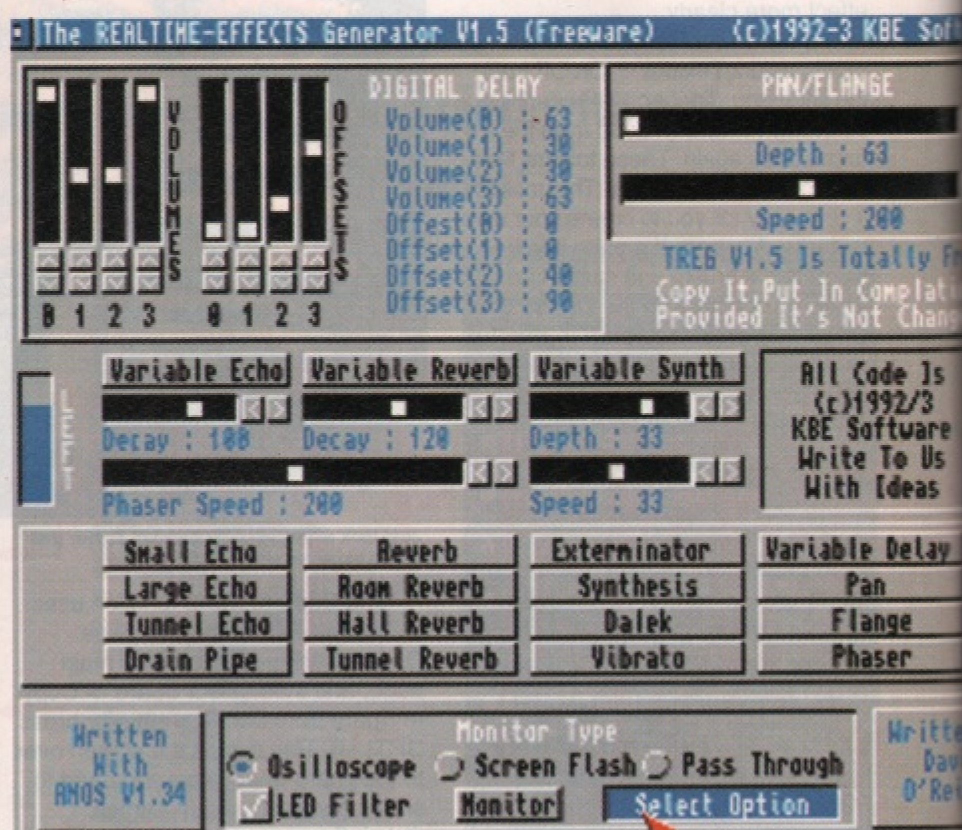
It couldn't be much simpler. Once you've connected up your sampler and sound source, you should check that the sound is coming through loud and clear. Click the monitor button from the bottom panel. Make some noise from your sound source, and adjust the volume so that the wave just touches the top and bottom of the oscilloscope. If you get no sound coming through, and there's no wave in the oscilloscope, check your connections.

Press the left mouse button to get back to the main screen. Now select any of the effects from the main panel, and play your sound source. You should hear the source sound coming through, processed by the effect you chose. Click the left button to exit the effect, and try another. Some effects are better suited to certain sounds than others. Effects such as flange and phaser are most noticeable on the high frequencies of sounds, so it's best to turn the internal filter off when using these (click the LED Filter button). The echoes can generate a bit of hiss, so it's best to keep the filter on for these.

The variable effects give the program even more flexibility. Use the sliders to alter the parameters. echoes often make drum beats sound jumbled and out of time, but with the variable echo, you should be able to get it repeating in time with the tempo of your song.

TREG uses all four of the Amiga's sound channels, so you can't run it simultaneously with *OctaMED* or *Protracker* on the same computer. However, if you can get hold of a second Amiga, you play your modules on one, and pass one or both of the sound channels through TREG running on the second Amiga.





Look at all those lovely effects! You could spend hours just trying them all out!

RANDOM DOT STEREOGRAM MAKER

RDS creates 3D pictures from 2D IFF files. It does this by 'randomising' the pixels in a picture, and reassembling them so that certain parts of the picture appear in front of others. In order to see the effect, you need to stare 'through' the randomised picture, focusing your eyes on a point behind the actual image. One way to do this is to set your gaze on a reflection in the screen. We were told it would work , however, we've all strained our eyes trying to spot anything. So if anyone out there sees something please write in and tell us.

USING RDS

RDS 1.1 can only be used from CLI or SHELL. Refer to the instructions on page 15 to install it on your hard drive or Workbench disk. It works best with non-AGA low resolution pictures. Save such a picture to your copy of Workbench, or somewhere on your hard drive, then follow these steps.

1. Boot from your copy of Workbench or your hard drive.
2. Open a SHELL window.
3. Type: RDS pathandfilename
4. The pathandfilename above should be replaced by the path and filename of your image. So if you saved a picture file called pic into the main directory on a copy of Workbench, you'd replace it with df0:pic.
5. A 3D version of the image will be saved into the same directory as the source image, with the same filename apart from a .RDS extension. Use any picture viewer or paint program (such as DPaint 5) to view the picture.
6. To convert a stereo picture back to normal, use the UNRDS command.

CHOON OF THE MONTH

Thanks to all who have sent in entries for Choon of the Month. This month's choon is from Jose FCO Armas Jorge of Tenerife, Spain. The track Amigas Power was chosen for its energy and ideas (and because it was small enough to fit on the disk with the rest of the programs). A mystery prize is on its way.

Songs that use original samples and techniques are preferred, and they don't have to be dance-orientated. Smaller choons have a better chance of making it to the coverdisk (certainly no larger than 200K, preferably much smaller). Send your noises to: Tony Horgan, Coverdisk Choons, CU AMIGA, 30-32 Farringdon Lane, London EC1R 3AU, England, UK.

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Amos CD

THE OFFICIAL AMOS PD LIBRARY ON COMPACT DISC

The Official Amos PD Library is the largest source of Amos related source code and programs in the world today. The library is run by Len & Anne Tucker and is endorsed by Europress Software, the publishers of Amos and Amos Pro. This compact disc contains the entire library from disk 1 to 620, each one arranged in it's own directory and catalogued. The disc contains in excess of 33,000 files with over 1600 Amos source code files, 100 sprite banks, 260 Ctext banks, 800 samples, numerous music banks and several extensions to Amos & Amos Pro. Workbench is also included as are Parnet and Sernet to allow transfer of the contents across a network from both the CDTV and the CD^{32}. This CD is truly a testament to the immense following that Amos and Amos Pro has achieved in the past few years and represents thousands of man hours of writing Amos code which will prove to be an invaluable source of help and tuition to the Amos user. Weird Science is proud to bring you this remarkable resource for only **£19.95**

Compatible with all Amigas

Network CD

SIMPLE NETWORKING TOOLS FOR AMIGA CD

The Network CD sets up a link between a CDTV or CD32 and any other Amiga. The CD32 or CDTV acts as a remote drive for your Amiga, allowing access to the vast pool of data available on CD Rom. The CD32 cable also available uses the AUX socket of the CD32 and comes complete with a keyboard pass through, thus still maintaining the ability to connect FMV or SXI addons. Network CD sets up a Workbench environment and disables the reset function, allowing the CD to be changed and access to any other ISO9660

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New Releases

CLIP ART

Over 550megs of Clip Art for Amigas and PCs. The most comprehensive collection of Clip Art ever for the Amiga range of computers. In total over 26,000 files. The following formats are catered for, B&W Iff Bitmap, Coloured Iff Bitmap, Proclips, EPS, Pagesetter, Pagestream, IMG, Corel Draw and coloured brushes for DPaint All ready to use and easily accessible in subject directories.

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A complete CD dedicated to Fonts for the Amiga range of computers. Also PC compatible. The following formats are catered for, Adobe, CG Fonts, Coloured, Postscript, Prodraw, IFF, PCX, Pagestream, Truetype, Calamus and GDOS. Adding up to the most complete CD of Fonts for the Amiga ever. In total over 18,000 files in 900 directories. All ready to use and easily accessible in type directories.

SOUNDS TERRIFIC

A double CD pack containing over 1.2 Gigabytes of musical and sounds data for the Amiga and IBM PC computers. The contents include Modules, Sonix Scores, Midi Files, Samples in RAW, IFF, WAV & VOC formats and utilities for both the Amiga and PC. This all adds up to the most complete collection of sounds on any platform and will form a vital part of any musicians CD collection.

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Tel. & Fax. 0116 234 0682



COVERDISK 93

Once again we've managed to surpass ourselves in our games coverdisks. If you loved Zelda then you'll adore our coverdisk demo of Dragonstone.

DRAGONSTONE





Enjoy yourself with this month's spectacular CU AMIGA coverdisk.

If there is one question that Amiga gamers have asked time and time again, it's 'When is *Zelda* coming to the Amiga?' This mightily popular, top-down view adventure has been regarded as a classic on its native Nintendo formats since conception, and it has always seemed strange that a similar game has never been released for the Amiga.

Well, now it has, because Core Design 's *Dragonstone* (originally titled *Dark Stone* and billed as the sequel to *Darkmere*) could be described as *Zelda* meets *The Chaos Engine*. It's the tale of a single young man, who has a mighty quest to free his homeland and destroy a dragon. Obviously this tale is padded out with stories of wise old crones and mystical visions in the middle of the night.

FLIPPIN' HUGE

Our demo is the whole of the first level of the game, and that's huge as you'll soon find out. We won't tell you what you actually have to do, as your aim changes throughout the level.

What we will do, however, is take you through the first part of the level to give you some idea of how the game plays. From where you start, stab the fire button a couple of times to swing your sword. Now hold down the fire button and watch the red bar on the right of the screen to see the sword power up. When it reaches the top of the bar and starts flashing, release the fire button to see a fireball fly from the end of your scimitar. Now press the space bar to enter the Control Panel (see panel on right), and then return to the main game when you've experimented enough.

Now you know all the controls for the game, you can start to solve your first puzzle. From your starting position, head right until you can go up, and then go left and up as soon as possible. In no time at all you should reach a house. Walk through the door and talk to the old woman stirring the pot. She'll tell you that she needs a herb, which can be found near water. Leave the house and head for the river to the right.

VEGETATION CHAOS

Now walk along the bank of the river killing the plants that open up and fire at you. One will drop a leaf, which is the herb you need. Walk over it to pick it up, and head back to the house. Once there, stand next to the old woman and talk to her. She'll take the herb and give you a bottle of potion and a scroll in return. Now all you need to do is work out what to do with the scroll. Hint: Examine the standing stones to the bottom left of the map.

Now you're on your way! Enjoy, and watch out for a full review next issue.

THE CONTROL PANEL

Pressing the space bar brings up this menu screen, which lets control all the other things your character is capable of apart from fighting. This is where the adventure element of the game comes into play.

Your Current Location
This window will always show you where you are standing. It can be highlighted when you are in examine mode to give a descriptive account of your surroundings, which can give a lot of clues as to what to do next.

Your Inventory
This row of boxes shows you all the items you are carrying. Just move the highlight to select the item you want to look at or use.



Use Mode
Selecting this will prompt you to select an item to use. Pushing up will select the Current Location window, and pulling down will move the pointer to the inventory. Select what you want to use, and a message will come up to tell you exactly what has happened as a result of your choice.

Examine Mode
Sometimes words aren't enough, or so someone sung. In this game, it's the other way around. If you are sick of looking at a graphic of an object and would like to know more, then select this, and the item you want to look at.

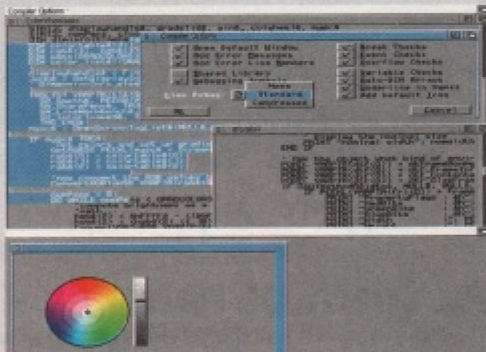
Exit
Click on this to return to the main game.

Talk Mode
Click on this when you are standing near a person and you'll have a conversation with them.

Software that matches your Hardware

Programming

HiSoft BASIC 2 £79.95



HiSoft BASIC 2 is the new BASIC system for your Amiga, fully compatible with all Amigas from a Workbench 1.3 A500 up to an A4000 tower system running Workbench 3.

This exciting package sets new standards for BASIC programmers on the Amiga with full AGA and Workbench 3 support through the use of extensive and complete libraries.

This is the system for those who want to program real applications and utilities on their computer - a professional BASIC interactive compiler with an easy-to-use, multi-window editor and medium level debugger, producing super-fast, compact code in memory (for testing) or direct to disk.

The HiSoft BASIC 2 package runs on all Amigas with 1Mb of memory or more and includes an extensive, 640-page user manual with tutorials, many examples and a complete reference section.

Upgrades are available from HiSoft BASIC version 1 and Power BASIC - please call for details.

Get the Amiga BASIC of the 90s today!



Utilities



Maxon Magic

The Maxon Magic screen saver works in all modes, even with graphic cards, and offers you a choice of 20 different amusing and entertaining modules such as Aquarium, Flying Breakfast, Fireworks, Crazy Worms, Messages, Clock etc.

This is the utility that you simply must own! Maxon Magic is a funtastic combination of 20 different animated screen savers, a system event sound manager and many amusing sampled sounds that will not only be incredibly useful but will give you and your friends endless enjoyment as well.

As if that isn't enough value for money, Maxon Magic also lets you assign sounds to most system events including Window/Screen open & close events, Alerts, Keys, Mouse clicks, Requesters and more. Choose from the many sounds provided or simply use your own sampled IFFs, created with a sound sampler such as Megalosound!

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With Maxon Magic your Amiga will never look or sound the same again!

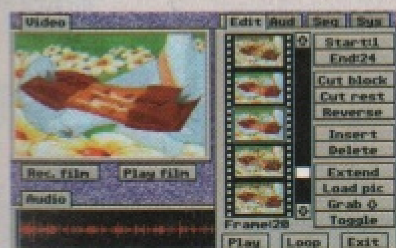


Video/Music



VIDEOMASTER

Clarity



The best-value real-time video digitiser you can buy; VideoMaster gives you the ability to record real-time monochrome video with sound at 25 frames per second as well as quality full-screen stills from your camcorder or video recorder. VideoMaster RGB includes our new colour splitter, ColourMaster, and produces amazing quality colour stills.

VideoMaster AGA works on the A1200 and A600, connects via the PCMCIA slot for extra speed and freedom to use other peripherals, allows high quality stereo sound and supports HAM6 and HAM8 up to 640 x 512 resolution for stills.



ColourMaster

ColourMaster is a new electronic colour splitter which works in conjunction with VideoMaster for stunning colour stills.



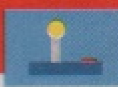
Clarity16 is our premier sound sampler allowing rates up to 32KHz in 16 bit stereo and up to 48KHz in 16 bit mono on an A500; accelerated machines can handle faster sampling rates. The software provides extensive features including full edit control, a MIDI keyboard emulator, a sample sequencer, many special effects and FFT analysis. Version 1.5 has an up-to-date Workbench 3 look, in its own window and is fully compatible with faster Amigas.



Megalosound is the new 8-bit, stereo, direct-to-disk sampler package; the software is packed full of easy-to-use editing features, special effects and extras such as the ability to print waveforms and sample information.

The package allows sampling up to 84KHz mono and 56KHz stereo to memory and up to 21KHz stereo to hard disk on an A1200. Supplied with a hardware volume control and an extensive 144-page manual, Megalosound is impressive value at only £34.95.

Simulation





ProFlight

The classic Tornado simulator that works on all Amiga computers and provides maximum realism while being tremendous fun to play.

ProFlight is one of the most accurate, and therefore most flyable, aircraft simulators currently available for home computers - everything is there from the correct effect of the tailerons, elevators and rudder through complete navigational aids with auto-pilot up to sophisticated weaponry such as Sidewinder missiles and fly-to-line bombs. The accuracy of flight is top-notch, try this test with your other favourite simulator - turn the aircraft on its wing tips; most will continue to fly straight and level - the ProFlight Tornado will lose altitude, just like the real thing.

ProFlight comes complete with a professional, ring-bound, 190-page flight manual detailing all aspects of flying this exciting aircraft including a full tutorial and a history of the Tornado with archive photographs.

Limited Special Offers

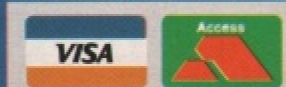
As a special offer to readers of this magazine we have some amazing bargains, available only until 31 July 1994 and while stocks last. Order by phone or by mail and quote AX when ordering; please add £2 P&P.

Clarity16	£79.95
VideoMaster A500	£49.95
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ColourMaster	£49.95
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HOW TO LOAD YOUR CU AMIGA COVERDISKS





HOW TO LOAD COVERDISK 92

EXPANDING DELUXE PAINT 5
WRITE PROTECT YOUR DISK!

You must have 2Mb of RAM and Workbench 2.04 to use this demo of *DPaint* 5. Also, it has been compressed in order to fit it onto the disk, so before you can use it, it must be expanded onto another disk. Get yourself a spare write enabled floppy, and follow these instructions.

1. Insert disk 92 and reset the Amiga.
2. Double click on the CU# 92 icon.
3. Double click on the *DPaint 5* icon.
4. Swop disk 92 for the spare floppy when prompted, and press Return.
5. Ignore bootblock comments.
6. Follow any further on-screen prompts for disk swops.
7. When all disk activity has finished, boot from your hard drive or Workbench.
8. Once Workbench has loaded, insert your newly expanded *DPaint 5* disk.
9. Double click the *DPaint* disk icon.
10. Double click the *DPaint* program icon.
11. Select your required screen mode by clicking once on either PAL: low res or NTSC Low res.
12. Set the number of colours with the slider in the bottom left corner.
13. Click the Use button to start the program.

DISK VIRUSES

We try to ensure that all our coverdisks are completely free of viruses. We always have the most advanced virus checkers available when the disk is compiled and every program goes through rigorous testing on all relevant Amigas. However, we cannot accept any responsibility for possible damage incurred by viruses or faulty disks which have escaped our attention.

INSTALLING RDS 1.1

The RDS and UNRDS files must be in your current C directory. To function, RDS needs the file IFF.LIBRARY to be in the system's LIBS directory. Here are two example installations, the first for systems with a hard drive, the second for floppy-only systems with no extra drives.

HARD DRIVE SYSTEMS

A. The easy way.

If you have a hard drive, it's not difficult. You need to copy three files from disk 92 over to the boot partition of your hard drive. There are two files from the C directory of disk 92 (RDS and UNRDS), and one from the LIBS directory of disk 92 (IFF.LIBRARY). Boot from your hard drive, insert disk 92 into the internal drive, open a SHELL window, and enter the following five lines (replacing HD0: with the name of your hard drive's boot partition if it is not HD0:)

```
cd df0:libs
copy iff.library hd0:libs
cd df0:c
copy rds hd0:c
copy unrds hd0:c
```

FLOPPY SYSTEMS

B. The not so easy way.

(Only do this with your copy of Workbench disk, not the original). We'll assume you have no hard drive and just one floppy drive for this case. We're going to make a copy of your Workbench disk, delete some files to make room for RDS, and install RDS onto the copy of Workbench.

1. Boot your Workbench disk.
2. Click the Workbench disk icon and select Duplicate or Copy from the menus (depending on your version of Workbench).
3. Follow the on-screen prompts, inserting a write-enabled blank disk when requested.
4. Double click the Copy of Workbench icon, then single-click the Utilities drawer.
5. Select Discard or Delete from the menus, and click OK.
6. Click the disk named 'Copy of Workbench', and select Rename from the menus. Rename the disk to Workbench.
7. Reset and boot from your copy of Workbench.
8. Open a SHELL window.
9. Enter the following:

```
resident c:copy
resident c:dir
```

10. Replace the copy of the Workbench disk with disk 92.
11. Type:

```
cd df0:c
copy rds ram:
copy unrds ram:
cd df0:libs
copy iff.library ram:
cd ram:
```

12. Replace the copy of Workbench in the drive.
13. Type:

```
copy iff.library df0:libs
copy rds df0:c
copy unrds df0:c
```

14. RDS is now installed on your copy of Workbench.

REALTIME EFFECTS GENERATOR AND CHOON OF THE MONTH

Double click the TREG V1.5 icon to run The Realtime Effects Generator. Double click the Choon of the Month icon to hear this month's head-banging, heart stopping track as chosen by our resident mix master Tony Horgan.

HOW TO LOAD COVERDISK 93

Dragonstone – the original sequel to *Darkmere* is almost ready to be released to the masses, and it's going to be absolutely huge.

We have gone out of our way to get hold of a full level of the game for you to sit down and enjoy. Yes, hours of fun are contained on this month's games coverdisk, so read on through these brief instructions to see how to get the most out of your disk.

1) Switch off your machine for at least fifteen seconds, to ensure that the memory is completely clear of any viruses that might be present.
2) Insert the disk in the drive and switch the machine on. Now just sit and wait for the title screen of the game to appear. Press fire to start the game.
3) There's now a short delay while the level data is loaded. After that, you're on your own! CU

IF YOUR DISK WON'T LOAD

If your coverdisk doesn't seem to work as it should, then follow this simple guide. Firstly, remove all unnecessary peripherals, such as printers, modems etc. Follow the instructions on these pages to the letter, and if, after that, you find that the disk still doesn't work, call the DiskXpress helpline on: 0451 810 788 between the hours of 10am and 5pm from Monday to Friday.

If they advise you that the disk is faulty, fill in your details in the form below, and send this form, along with the disk and a 28p stamped self/addressed envelope to the following address:

CU AMIGA DISK RETURNS, DISKXPRESS, UNIT 7, WILLOW COURT, BOURTON INDUSTRIAL PARK, BOURTON-ON-THE-WATER, GLOUCESTERSHIRE GL54 2HQ.

NAME ....

ADDRESS ....

....

TYPE OF AMIGA OWNED..........

DISK NUMBER..........

DESCRIBE EXACTLY WHAT HAPPENS WHEN YOU TRY TO LOAD THE DISK..........

....

....

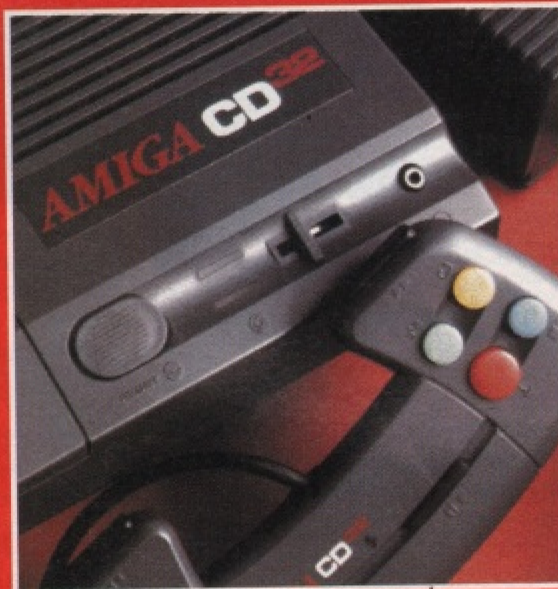
....

CU NEWS

AMIGA – THE NEW ERA

Commodore UK are now more confident than ever that their bid for what remains of the international divisions will be accepted by the liquidators and approved by the Bahaman courts. This will give them full rights to all existing (past and present) technology, trademarks and copyrights associated with Commodore and the Amiga plus any R&D and future development.

It would also release some of the current stock of A1200s and CD32s held worldwide for sale although, we understand, not all. However it would mean that the Amiga would go into production again, almost immediately, with the new company concentrating on A1200s and CD32s for the UK and some European markets and the A4000 internationally. Several firms have already approached Commodore UK to produce the machine for them once the go-ahead is given. ICL, who currently hold the Amiga maintenance contract, may be among those being considered for the job and it is almost certain that assembly will take place in Britain rather than the Far East.



CD32: A new version in the new year?

Although not finalised yet, it has been said that if the management buyout is successful then the name Commodore will be dropped and the new company will take its moniker directly from its core product – the Amiga. "Amiga is a very strong brand ..." said David Pleasance in a recent interview with CU Amiga, "... we are likely to drop the Commodore brand name and concentrate on it". The new company will be re-named along the lines of 'Amiga International', though full details of the name change will not be released until the management buyout has been successful.

It is unlikely, however, that the name Commodore will be completely dropped, just sidelined. David Pleasance told us: "... it [Commodore] will still remain a trademark but will be used for other purposes". A new company 'livery' (ie logo, colours, symbols and so on) is being designed and the whole look of the Amiga name will change shape accordingly.

The bad news is that because new stocks of Amiga will have to be manufactured there is likely to be a shortage in the run up to Christmas. However, anyone who wants an Amiga A1200 or A4000 or a CD32 will be able to get one if they can hold out for a few extra months. This seems reasonable as it's still the only machine capable of delivering this sort of 32-bit performance at the price. David Pleasance has also promised value packed boxed machines, with a brand new range of software and, possibly, additional RAM, speed and internal storage.

A1200: After re-organisation the A1200 will form the backbone of Amiga's UK sales.



If you are looking for an Amiga this Christmas then place an order with your local specialist computer store. If the management buyout succeeds then stocks will hit smaller retailers before the major chains. "Independents are champions of our cause – so they will get our support" said David Pleasance during the ECTS trade show in Islington, London.

Whatever happens, the current team in Maidenhead is fully behind the Amiga and are "not prepared to let it disappear". In fact Colin Proudfoot, current joint managing director, claimed that business projections, based on the buyout, will have Commodore back in profit during 1995. This will be achieved by concentrating on their core products and vastly reduced overheads – no Commodore International sucking the profits out of the UK this time. The official announcement of success or failure is expected no later than the 17th of September (though announcement dates have been made and broken before) so watch the national press and be sure to order your November issue of CU Amiga in advance. We will be hot on the trail.

NO AAA FOR AMIGA

It's official. If the management buyout succeeds then the AAA chipset will be dropped. Commodore UK have said that the time spent developing the new AAA would be better spent updating the processor to a RISC based chip. This could be ready in 12-18 months and is expected to be between 25 and 30 times faster than the current A4000's 68040. More news as we have it.

SHOW TIME

9-11 December 1994, Wembley Stadium. The time and the place to meet the new owners of Amiga. Hopefully. Despite continued uncertainty about the future of the Amiga plans are going ahead for a consumer show to rival the years' best, with top software houses and peripherals manufacturers, distributors and magazines all in attendance. Called The World of Amiga Show it will be a fitting celebration if the UK company does indeed get the international rights to the machine. Admittance will be by ticket, either in advance or at the door and if you're thinking about getting an Amiga or anything related to it this Christmas then put these dates in your diary. We'll be there, and hopefully so will you. For more information call Commodore on 0628 770088.

SIMPLY FANTASTIC

Sim City 2000 is finally about to be released. However, you will need an expanded A1200 to run the game. "We could have produced it on an unexpanded A1200, but the game wouldn't have been nearly as detailed and much slower", a Maxis representative told CU AMIGA.

For those with lower spec machines Maxis are releasing a *Sim Classics* compilation featuring *Sim Life, Sim City CLassic* and *Sim Ant* for £34.99. for more information on Sim Classics call Maxis on 071 490 2333.

POWER COMPUTING

DESIGN *and* INNOVATION

POWERSCAN 4



Produce 256 greyscale images (on a AGA machine), scan in 64 greyscales (non AGA Amiga can only display 16), add colour to greyscale images, special effects, new support for 18-bit scanner, add text to scans. A1200/600 version available.

POWERSCAN 4	£119
POWERSCAN 4 OCR	£139
SCAN INTERFACE	£50
POWERSCAN 4 S/W	£20
OCR SOFTWARE	£49

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GT-6500 IMAGE FX	£689
GT-8000 POWERSCAN	£849
GT-8000 IMAGE FX	£929
DOCUMENT FEEDER	£399

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Up to 400DPI
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18-bit colour (AGA machine)
OCR optional extra

COLOUR POWERSCAN	£239

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160MB SCSI/IDE	£199
200MB SCSI/IDE	£249
540MB IDE 3.5"	£349

MISCELLANEOUS

MIDI INTERFACE	£19.95

MEMORY

We manufacture a vast range of memory cards for all the Amiga range of computers. Please telephone us for prices and availability.

WORKBENCH 2.1

Release 2.1 enhancer, including 2.1 software and user guide manuals.

2.1 ENHANCER	£69
ROM SHARE INC. 2.04	£99
2.04 ROM CHIP	£29

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Instruction & Data burst modes
Faster than an Amiga 4000/040***

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***Only on Viper 40/50

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Full 030 with MMU at 28MHz FPU upto 50MHz

BARE BOARD	£149
4MB 28MHz FPU	£299
4MB 33MHz FPU	£359
4MB 40MHz FPU	£379
4MB 50MHz FPU	£399

VIPER 40

Full 030 with MMU at 40MHz, FPU upto 50MHz

BARE BOARD	£219
4MB 20MHz FPU	£369
4MB 33MHz FPU	£389
4MB 40MHz FPU	£429
4MB 50MHz FPU	£449

VIPER 50

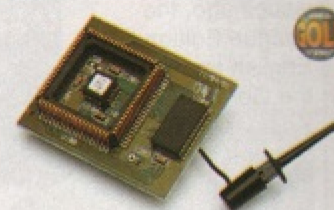
EC030 Running at 50MHz

BARE BOARD	£249
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Increase your Amiga 500/2000 chip RAM to a total of 2MB. MegaChip does this by using its own 1MB of RAM and drawing extra memory from any other RAM you have installed in your Amiga. No soldering is required.

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The Power Drive now includes Floppy Expander which allows you to compress files on floppy disks by up to 50%, Blitz Amiga, Anti-click, Anti-virus hardware, Upgradable to 1.76MB, Through port, Cyclone compatible chip, Built-in backup hardware and 2 year guarantee. *Only if purchased with the Power Drive.

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PC881 A500 INT.	£40
PC882 A2000 INT.	£40
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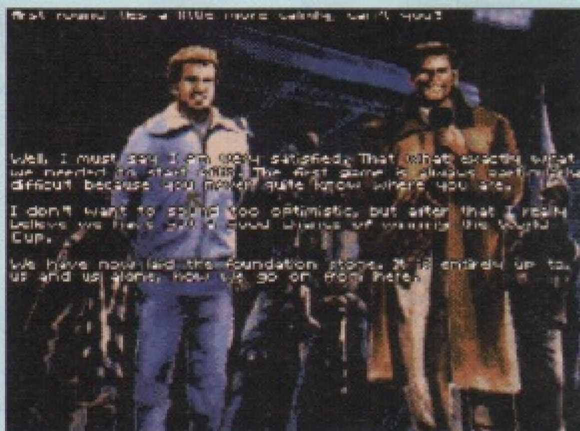
Name
Address

Postcode

Telephone
System owned
Description

Cheque/PO for £ allow upto 7 days to clear
Credit card No.
Expiry date Sign

A LEAGUE OF THEIR OWN



As you read this, the final touches are being put together for *On The Ball – The League Edition*. Like the World Cup edition reviewed a couple of issues ago, the League Edition is an English translation of the German smash *Anstoss*. The reason this one has taken so long to come across is the simple fact that the German and UK soccer leagues are very different, and a lot more changes than simple language changes needed to be made. *On The Ball - The League Edition* should be in the shops by the beginning of October. For more information, call Daze Marketing on 071 372 7435.



save and turns it round for a corner
Corner for Germany
Shot by: Eckart
the ball is crossed low across the goal ..

GAMES CHART

The Amiga Top 10 Games Charts compiled by HMV.

→ **1** Kick Off 3
→ **2** Sensible Soccer International
→ **3** World Cup Year 94
→ **4** Beneath A Steel Sky
→ **5** Arcade Pool
→ **6** Skidmarks
→ **7** Man United Champions
→ **8** Elfmania
→ **9** Frontier - Elite 2
→ **10** Body Blows

NEW PRINTER

One of the potential buyers of Commodore, Samsung, have unveiled a new dot matrix printer. The Samsung P2417 is a colour dot matrix printer with a price of £165, and is compatible Epson LQ and IBM ProPrinters.

Other specifications include a reasonable 160 characters per second in draft, 53 cps in letter quality, built-in power on test, and seven fonts (draft, elite, gothic, script, courier, sans serif and roman). Samsung can be reached on 081-309 0168.

WIZARD READER OFFERS

CU AMIGA have updated their offers pages and are giving you, the readers, the chance to get your hands on some of the best Amiga products around at cut down prices.

For example, for just £49.95, if you order through CU AMIGA you can receive a floppy drive which features anti-click, anti-virus, enable and disable switch and a two-year warranty as standard.

This new look offers page features many other products as well, including disk drives and ram upgrades, all of which have been submitted to thorough examination by out technical wizards (sorry) at CU AMIGA .

For more information about these offers turn to page 136 or contact Wizard Developments on 0322 272908.

WHAT HOME ENTERTAINMENT?

NEW MAGAZINE IS LIVE!

From September 20 to the 25th the biggest electronic consumer event of the year, LIVE '94, will be taking place at Earls Court. For computers, especially the Amiga, video games, surround sound systems, synthesisers, AV amps, camcorders, TVs and more LIVE '94 is the place to be.

CU AMIGA, alongside our sister magazines *Nintendo Magazine System* and *Sega Magazine* will be there in force, ready to answer your questions and waving the flag for the Amiga.

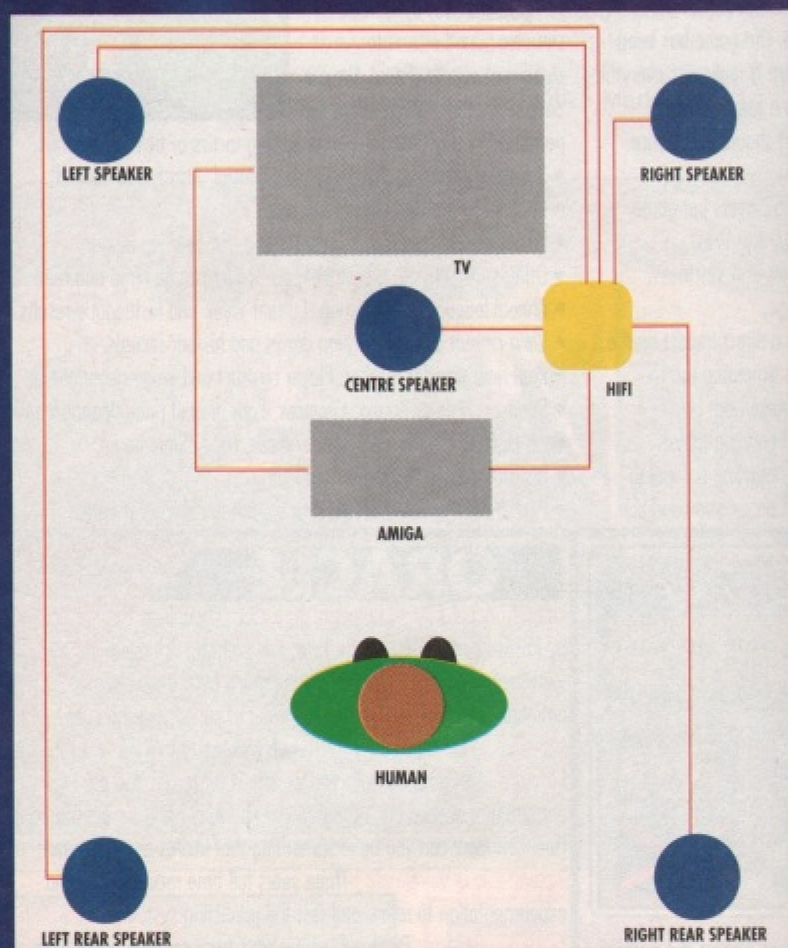
On the subject of HiFi, EMAP Images, the company behind CU AMIGA, is launching a new consumer electronics buyers guide magazine. What Home Entertainment? will be on sale September 20th, priced at £2.25.

"Audio, video and computer technology is becoming more exciting and more integrated. What Home Entertainment? will combine all of these leisure interests into a fascinating, all-encompassing, jargon free magazine," said project founder and Publishing Director Graham Taylor.

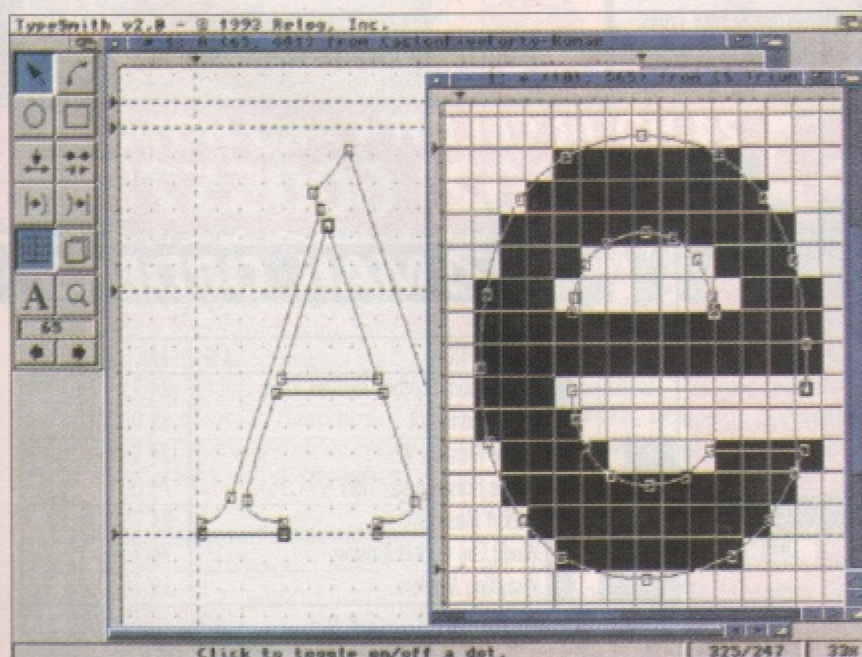
SURROUNDED!

Amiga games are so popular worldwide because they combine good graphics, involving gameplay and superb sound for very reasonable prices. So, now, just when you thought things couldn't possibly get better they have. Playing your Amiga is about to become a veritable feast for the senses as several software houses are now known to be looking at ways to include surround sound in their games. This means that if your Amiga is wired up to a stereo with surround sound speakers you'll not only get stunning sound effects from the left and right speakers, but also added sound effects from the centre and rear speakers. You will, for instance, be able to hear your enemies creeping up on you in any direction even before they appear on screen.

Surround sound audio is set to combine with stunning 3D rendered graphics to keep Amiga games at the forefront of games technology over the coming months. We will hopefully bring you a full report on just who is doing what with surround sound and 3D graphics in a coming issue.



SURROUND SOUND ACTION COMING TO THE AMIGA SOON. THE LEFT AND RIGHT FRONT SPEAKERS HANDLE MAIN SOUNDS, CENTRE SPEAKERS TIES SPEECH ETC TO THE SCREEN AND THE REAR SPEAKERS TO PRODUCE BACK GROUND EFFECTS.



GREMLIN ARE REBORN

CU AMIGA are sad to report the passing of an industry legend. Gremlin Graphics, the company that brought you everything from *Monty Mole* and *Gary Lineker* to *Lotus* and *Litil Divil* has ceased to be. It is an ex-software house. But oh no!, you cry. Whatever will we do now? Don't worry little ones, as it has merely changed its name and image to Gremlin Interactive. To reflect the company's confidence, the rainbow logo is about to be replaced. Said Gremlin's MD Ian Stewart: "Of course they'll be some sadness to see the old style go but we do need to reflect the tremendous change in the company as well as position ourselves correctly for the new interactive entertainment industry. Gremlin never was a graphics company, and there have been times when this has been rather confusing. As for the logo, we'll miss it, but it was beginning to be a bit like wearing flares and platform shoes in a room full of Doc Martens."





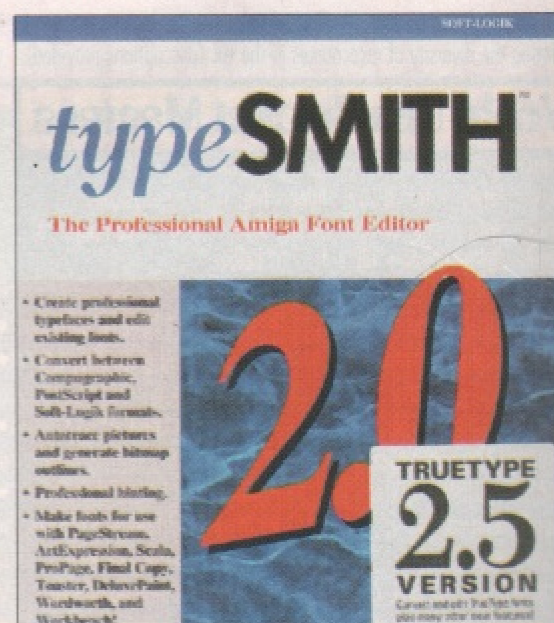


SOFTLOGIK TYPE SMITH

SoftLogik, publishers of *PageStream*, have released version 2.5 of *TypeSmith*, their font editor. The new version has several enhancements, including the ability to load and save TrueType fonts. TrueType is the format for fonts found on Apple Mac and Windows (on PCs) so there are lots of fonts available.

The program can save the fonts out in a file format compatible with normal Amiga applications, has a comprehensive *ARexx* library – allowing it to be controlled from other programs, and a comprehensive selection of font editing tools. SoftLogik are also nearing completion of the much awaited *PageStream 3*. This follow up to the best selling Amiga DTP program, *PageStream*, is now awaiting final printing of the manual. The program complete with text editor, masses of fonts and clipart and a picture editor should be available by the time you read this.

For a sample of what's planned for the new version read our exclusive preview in the June issue of CU AMIGA. For further details contact Emerald Creative on 081-715 8866.



ZAP YOUR MATES WITH A



BRILLIANT BATTLE GAME.



The new Casio C300 My Magic Diary has a brilliant battle game. And because it's got a magic beam, you can play it with your mates even when they're not sitting next to you. Or you can try to beat the built-in computer.



Battle Screen



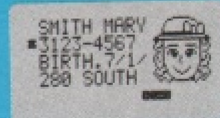
Battle Result Screen



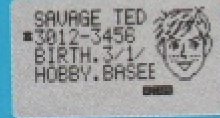
ESP Power Replenishment Screen

And it's got tons of other fun and useful features. It'll keep a record of all your mates names, addresses, birthdays and telephone numbers. Even their faces.


Fortune Telling



Telephone Directory



Telephone Directory

Using the montage feature you can build a picture of anyone you like (no matter how ugly they are!). And you can store things secretly with the secret password function. We've also squeezed in a calculator, calendar and clock/alarm. With this many fun features you'll be beaming from ear to ear.

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THE CASIO CLUB RANGE IS AVAILABLE FROM: ARGOS, BOOTS, DIXONS, FREEMANS, GUS, INDEX, JOHN LEWIS PARTNERSHIP, TEMPO, TOYS 'Я'US, AND ALL GOOD TOY STOCKISTS. PRICE GUIDES CORRECT AT TIME OF GOING TO PRESS. SOME MODELS MAY NOT BE STOCKED AT ALL OUTLETS.
FOR MORE INFORMATION ON THE CASIO CLUB RANGE, PLEASE CALL OUR CONSUMER HELPLINE ON 081 751 0167.

CASIO®

COMMODORE WRITES



I'm sure you're all keen to know what's happening with the progress of our attempts to buy Commodore and secure an exciting future for the Amiga. I'd like to be able to tell you the deal is all signed and sealed, but unfortunately we're not quite there. It's getting tantalisingly close, and I'm pretty confident that by the time I sit down to write this column next month I'll be able to bring you the good news.

What I can tell you is how incredible the support has been for our bid. I've had letters and faxes from all over the world offering help and support - and even money in some cases! It's really heartening to be on the receiving end of such a lot of goodwill and it makes me realise once again what an amazing phenomenon the Amiga is. I can't think of many products that would generate such a level of feeling in similar circumstances. We've been in the fortunate situation of having a number of different financiers interested in supporting our bid and the partners we've chosen are exceptional. More about that in the next issue!

While we wait with baited breath, development of new product goes on. I've recently returned from a visit to the States where I visited the Amiga engineering headquarters in Norristown. I've been involved with the Amiga since the very beginning, in fact I celebrated 11 years with Commodore last week, so I'm difficult to impress. But the ideas and developments coming downstream in the next 6-12 months are something special. I guarantee you'll be impressed. Meanwhile the planning of the World of Amiga show goes on apace. The dates have been fixed for 9-11 December at Wembley, so you'll be able to eye an orgy of Amiga goodies just in time for Christmas. We think this will be the best Amiga show yet, featuring games arcades, live entertainment and exciting new products.

Although we've only just started selling stands at the show, interest is high. The exhibitors are as keen as we are to make this show a fantastic celebration of 10 years of the Amiga – as well as its rosy future. We're planning a dedicated area for all of you who belong to Amiga or Commodore user groups. After all your on-going support has been essential to the machine's continued success and we want to involve you in the show as much as possible. We'll also be running competitions both before and at the show which will give you lots of chances to win Amiga prizes. Keep reading the magazines over the next couple of months for details.

While I'm on the subject of shows, we're also going to have a major presence at Futureworld from 18-30 October at the NEC in Birmingham. Futureworld is a part of the Ideal Home Exhibition and the Motor Show which are being run jointly. It will be a showcase for the 'home of tomorrow' and we're the only company to have been asked to exhibit a computer games platform. Our stand will be positioned at the bottom of a spectacular visitor ride, making us very much the centre of attention. The organisers are expected over a million visitors over the 13 days of the show. Let's make sure lots of them are Amiga fans!

All this talk of shows makes me think of Christmas and I'd like to take this opportunity to let you know what we thing our plans will be. Obviously we can't make it all happen until we know whether our bid has been successful, but we've got all our plans just waiting to be put into action. There have been some rumours floating around that we won't have any products in the stores for Christmas. I'd like to personally reassure you that as things stand at the moment, this simply won't be true. There will be supplies of all our machines around, although not quite as many as usual. That's because we haven't been manufacturing for a while and we'll need to catch up on lost time. This will only be a temporary situation while we get production back up to full speed.

The software publishers are very enthusiastic about the Amiga's future and have been very supportive of our bid. They've reassure me that there will be plenty of exciting new software around for both the Amiga and CD32 and Amiga 1200. Watch this space!

PUBLIC FANTASIES

Playtime are gearing up to release what could be one of the most interesting football games ever. *Fantasy Football* took off in a big way last year, attracting over 3 million people, as well as producing an extremely popular TV series hosted by popular comedians Frank Skinner and David Baddiel (see pic below). As a result, Playtime have signed up both the stars of BBC TV's '*Fantasy Football League*' to endorse their own computer version of the game. The game itself lets you form leagues of individual player teams. Each player then builds their own team from existing Premier league players, and then matches are run. The game then draws up a league which is continually updated as you play the fixtures. Where *Skinner And Baddiel's Fantasy Football* beats the real thing is in actually providing you with a match result, giving you a true points system that reflects the football league.

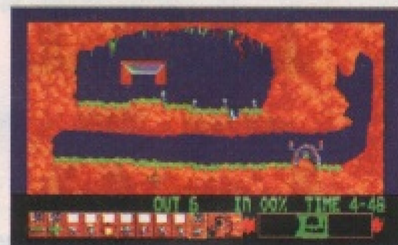


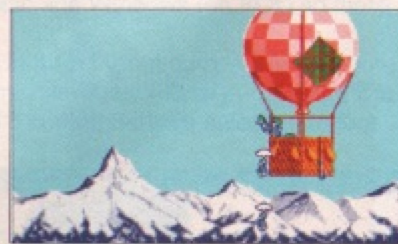
It remains to be seen how the game will work in practice, but in theory it's certainly interesting, and quite original to boot. We'll have a full review soon, but for more information call Playtime on 071 721 7607.



EVEN MORE LEMMINGS

Just in case you hadn't had enough of the little blighters to last you a lifetime, Psygnosis have announced their intention to release even more games based upon those suicidal creatures the *Lemmings – All New World Of Lemmings - The Mini Series.* Rather than be a traditional sequel, the game will be released in four parts over the course of a year, with each episode of the mini-series featuring three tribes of *Lemmings* and working as a stand-alone game, however collect the set and you get the full story of the *Lemmings* surviving a disastrous shipwreck.





Unlike previous *Lemmings* games, in this one you will only start with a handful of the little guys; the rest of the tribe needs to be rescued from wherever they are trapped before they can be helped. The game also features far larger sprites than before, combat stages, more tools to use and over 120 levels plus hidden stages! More news as we have it, but for more information call Psygnosis on 051 709 5755.

3DCD COMES ALIVE

Not a name for a new android in the new Star Wars movies, but a collection of three dimensional objects on a CD-ROM disc for your favourite computer. The CD-ROM disc, that can be loaded on any Amiga with a CD-ROM drive, contains not just 3D objects, but also animations, rendered images and brushmaps. The 3D objects are saved in *LightWave*, *Imagine* and for PC owners *3D Studio*. The disc is produced by Phosphor Dot Productions, tel: 0843 292150.

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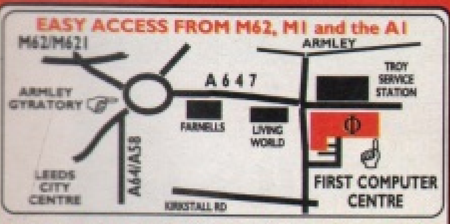
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From the A1 take the turnoff for the A64. This merges with the A58 (by-passing Leeds town centre) which meets the Armley gyratory. After "Living World" at traffic lights take a right, left, left again, & 2nd left to get to FCC.

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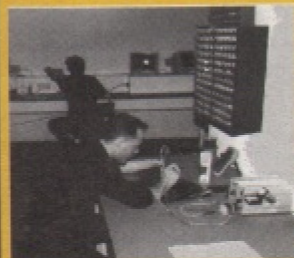
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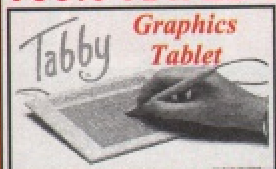
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Distant Suns 5..............£35.99
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Technosound Turbo..............£18.99
Technosound Turbo 2..............£25.99
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STORAGE

Over the next five pages Andy Leaning takes you through everything you need to know about Amiga storage devices including how they work, which is best, and what the future holds in store (sorry) for them.

The great thing about getting storage devices for the Amiga is that you're not too limited by budget considerations. There are storage products to suit everyone's wallet, OK maybe the performance increases as you spend more, but your trusty Amiga will get faster even if you spend just £49 on a floppy disk drive! And with prices dropping faster than stones and technology advancing almost daily there's never been a better time to increase your disk storage capacity.

Increasing program sizes, high resolution pictures and the use of sampled sound on Amiga software has meant that having bags of disk space is now more important than ever before. Over the next few pages we examine the numerous storage options open to you and reveal the dark secrets of Amiga storage devices.

WHAT EXACTLY ARE STORAGE DEVICES?

First of all let's look at why we need storage at all. Storage is a crucial concern for the Amiga. Why? Because your Amiga has a very powerful and complex operating system it stores large parts of it on disk and loads them only when needed. Hence the need for lots of disks and disk space.

Loading from disk takes a long time though (in computer terms at least) and the Amiga has to wait until it has finished loading before it can do anything else, also the rapidly increasing number of Amiga programs using high resolution, full colour, pictures means that unless you want to spend half your waking life waiting on your programs to load or pictures to render you had better get your hands on some storage facilities.

So what are your options? Well, each Amiga floppy disk can hold up to 880k of data, so you can store your information on disk. However, this could mean eternal disk swopping if you wanted to load up a particularly large program. So adding an extra disk drive would speed up matters considerably and because, technically, you can add up to eight disk drives this course of action would drastically reduce the amount of disk swopping required. Remember, disk drives are one of the cheapest peripherals available for the Amiga, starting from as little as £49.

The next major storage peripheral is a hard drive. These are very similar to floppy drives, but have the advantage of being very much faster, with greater storage capacity and are completely self contained – no swopping here. Typical hard drives on the Amiga can store between 80Mb and 120Mb of information (equivalent to about 100 floppy disks) without having to change disks once.

Most Amiga hard drives are fitted internally, although there are several models that are connected externally, eg, the Archos Overdrive.

Another popular storage type is the CD-ROM drive. CD-ROM drives are like a combination of floppy drives and hard drives. They have a capacity of approximately 600Mb, and they use a small 5" disc which, except for whatever is written and stored on it, is virtually indistinguishable from an audio CD. The drawbacks are that you cannot write data to them yet, ie, they are read only, and have slowish access speeds compared to hard drives.

CD-ROM drives are used where very large amounts of information need to be stored (reference programs, clip art libraries etc). Another often overlooked advantage of CD-ROM is that the Amiga can read PC and Mac CD-ROM discs, which, although they may contain Mac or PC programs, often contain vast libraries of additional clipart, fonts and images, which you and your Amiga can make use of.

SO HOW DO THEY ALL WORK THEN?

Well, let's start at the beginning: since the origins of man, back in prehistoric times, the humble floppy disk has been a reliable but slow system of storing and retrieving files. And why is it so reliable and trustworthy (*yes Andy, why? Mine never seems to work – Ed*) The reason lies in the use of a tried and tested technology; electromagnetism. Inside a floppy disk drive is a read/write head that moves over the disk surface reading data from the floppy disk, and writing it back out. Inside the drive the disk spins with the head moving across the radius of the disk and data is stored in a series of rings (otherwise known as tracks), with the drive reading each track and then moving onto the next. The actual reading and writing process works on a similar basis to normal audio tape. The binary data (if you go right down to the very deepest, darkest, core of your Amiga you'll find everything is stored as a series of zeros and ones – known as binary numbers) is converted to electromagnetic pulses.

These pulses are recorded (when saving data) on magnetic material that coats the surface of floppy disks. When the Amiga loads files and programs the disk drive head moves over the floppy disk surface sensing the magnetic pulses, which it then converts back to binary data to be saved in the


Not only can you set external floppy drives but also replacement internal drives.



The acclaimed Overdrive – it's one of the fastest hard drives yet on the Amiga.

The Archos CD-ROM drive – only one of three PCMCIA peripherals.



»

memory of the Amiga all ready for processing.

IT'S A HARD JOB

Instead of having a single, so called floppy disk (even though it's not that floppy on the outside) which you constantly insert and eject from the Amiga you could use a hard drive. This is a sealed unit, containing a number of small magnetically coated disks. By having multiple disks stacked upon one another, each with its own read/write head, hard drives can store much more data than a single floppy disk.

By spinning the disks at a very high speed a current of air is created just above each one, this lifts the hard drive read/write head allowing it to be moved around the disk, floating just above the surface, thus enabling the computer to record or read the electromagnetic signals to or from the disks.

A small motor in the unit controls the precise movement of the head over the disk, the speed this motor can move and the disk revolution speed determine how fast data can be loaded and saved from the drive.

In hard drives this floating head is unbelievably close to the disk surface, so close in fact that a grain of dust or a human hair is big enough to cause major problems, especially if they get between the head and the surface. To keep this potentially harmful problem from occurring all hard disks are completely sealed and cannot be opened.

The storage capacity of floppy disks and hard drives is also determined by the amount of data that can be crammed into a track.

The problem is that technology has got to stage where more information can be fitted onto a track than can be read in a single revolution by the drive head.

For this reason tracks are further split down into sectors, a sector being the amount of data that can be read from a track at a time, to read all the sectors on a track the disk will then have to be rotated several times.

The storage capacity of hard drives, and to an extent floppy disks, is increasing all the time, and for the immediate future there is no storage system that can rival them for being able to read and write large volumes of data at a comparable cost.

CD TECHNOLOGY

The CD-ROM drive mechanism is, unlike the hard drive and floppy drive, not based upon magnetism at all. Instead it relies on high precision optical engineering. Each CD is made up of a single track, winding its way from the inside to the outside of the disc in a spiral. Along this track are billions of tiny holes – we're talking atom size here. The presence of holes in the surface represents binary data – a hole or no whole – representing a single binary bit of one or zero.

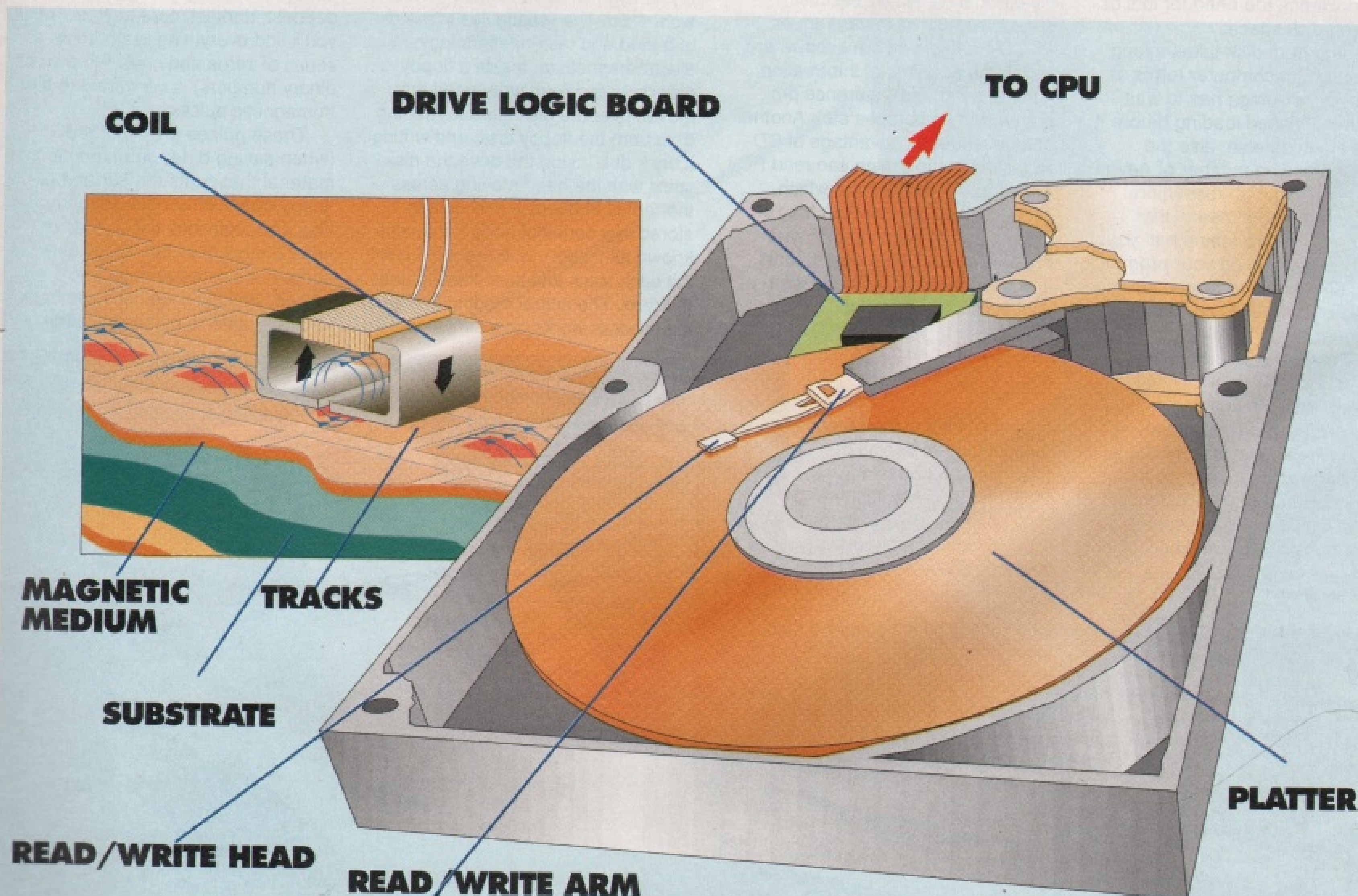
Inside the CD-ROM drive is a tiny read/write head that works its way around the spiral moving around and across the disk at the same time. As it proceeds it shines a laser at the disk which reflects off the surface. A sensor on the head picks up the reflect- ion, or not if the laser hits a pit. The sensor then passes the status of the reflected beam (reflection or no reflection) to drive electronics which convert this information into a binary one or zero.

IDE AND SCSI

Most Amiga hard drives for the A1200 and A600 are connected via an internal expansion port called IDE. This is basically a simple hard drive interface and to fit a hard drive to it you simply plug it in. The OverDrive and SmartStor, on the other hand, connect via the PCMCIA interface on the outside of the A600/A1200.

Another possibility for connecting hard drives to the A1200 is to use a SCSI interface. SCSI is a more sophisticated hard drive interface than IDE, allowing you to connect up to seven units at once (IDE only allows two), it's also a lot faster. The problem is that SCSI isn't built in to the Amiga and you'll need to buy a specific interface if you wish to connect such a hard drive to your A1200. Both the GVP A1230-II or Blizard accelerators cards for the A1200 have optional SCSI interfaces available for them.

A major advantage of SCSI is that you can connect a massive variety of other types of storage devices to the Amiga with them. Syquest drives (a cross between floppy disks and hard drives giving either 44 or 88Mb per disk), optical drives, massive hard drives (one gigabyte and more!) and high speed tape backup systems are all available through SCSI interfaces. SCSI devices are very popular on Apple Mac, and to an extent the PC, which ensures that such peripherals are also fairly cheap.



The internals of a hard drive – just look at the detail of the drive head.

Now that you've got some idea what types of storage devices are available for your machine, here is break-down of all the options available.

CHOICES, CHOICES



The Amitek drive – lots of features at reasonable prices.




Cheap and compact – the Smart Stor at its best.

DISK DRIVES

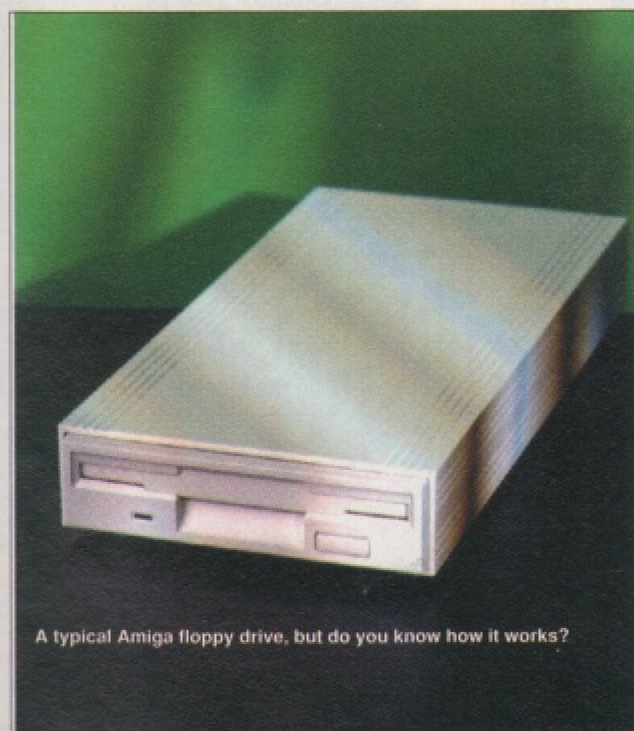
The disk drives we have chosen as the pick of the crop are the: Power Computing Power drive £60 (tel: 0234 273 000), Amitek Deluxe £59 (tel: 081 309 1111) and Wizard Saturn £49 (tel: 0322 272908).

These drives work on all Amigas and feature anti-click technology, hardware anti-virus circuitry, disable and through port for extra drives. They are well built and look smart.

They are all standard Amiga 880k drives (ie can format disks with 880k of disk space) and Power Computing also sell a higher 1.76Mb capacity model at £89.

HARD DRIVES

The Archos Overdrive is possibly the best A1200 hard drive. An external IDE hard drive that plugs into the PCMCIA interface of the A1200, it's really easy to install. It is also one of the fastest hard drives CU AMIGA has seen; in tests it clocked an amazing transfer rate of 1430k per second,while the previous record holder (the GVP A530 for A500s) only managed 900k and an internal IDE drive for the A1200 ticked over at 809k! This is one fast drive.


A typical Amiga floppy drive, but do you know how it works?

The only problem with the Overdrive is that tends to prevent some expansion devices working. This was one of the reasons we didn't give it a Top Rated award back in March '94. But otherwise its highly recommended for A1200 owners wanting a first or possibly second hard drive. The OverDrive is available from Silica (081-309 1111) and Indi (0543 419 999). Prices start at £150 for a 130Mb capacity, although we recommend you opt for the biggest you can afford.

Smart Stor is another good, but slightly smaller hard drive from Archos. A full review of this can be found on page 99 of this very issue, so we won't dwell on it for too long. Suffice to say that it's a great little hard drive for the A600 and A1200. It's very fast, but somewhat lacking in design and is only available in 20Mb and 30Mb capacities which is almost certainly to small for most Amiga users.

CD-ROM DRIVES

CD-ROM is a technology that's rapidly gaining popularity. This is mainly due to reasonable, although not brilliant access speeds and the massive amount of data that a single CD can hold – one 5" disc can store over 600Mb of information, which is, er,one hell of a lot!

The Amiga has had CD-ROM technology for some time. Way back in the mists of time Commodore released the A570 CD-ROM drive for the A500, which sold in great quantities but has sadly now been discontinued, although if you're lucky you may find one kicking around for about £99. After that came an Amiga with a CD-ROM drive built-in, the CDTV, and latterly the CD32 games console. »



» Earlier this year CU AMIGA exclusively revealed Commodore's plans to unveil a CD-ROM drive for the A1200 which, as I write, still hasn't been launched. In its place, however, is the OverDrive CD-ROM. Built by the same company that make the OverDrive hard drive. This product has a prestigious family history, and is set to sell by the bucket load.

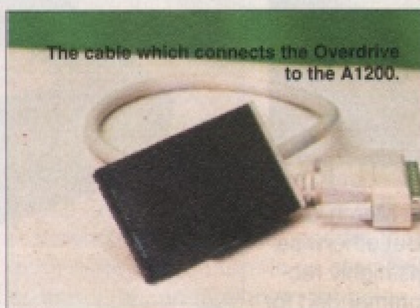
Like the OverDrive hard drive it plugs into the PCMCIA port of the A1200, and offers a good level of compatibility with games for the CD32. Although it won't be able to play FMV/Digital Video CDs, it does support normal audio ones, PhotoCD and CD+G disc formats. It can also load software off normal Amiga CD-ROM discs, including the Fred Fish collection, and numerous other PD discs. For A1200 owners this is a must have product. Once again its available from Indi (0543 419 999) or Silica (081-309 1111) from £199.

A600 CD-ROM SENSATION!

As I write these pages my spies have revealed that several companies are already at work developing a CD-ROM drive for the A600. Initial reports say that it's likely to be closely based on the technology as used in the OverDrive CD-ROM but will obviously not be able to run CD32 games (the A600 was designed before the CD32 came out and so doesn't have the necessary hardware). You will however still be able to load Amiga applications and files, and use PD discs etc.

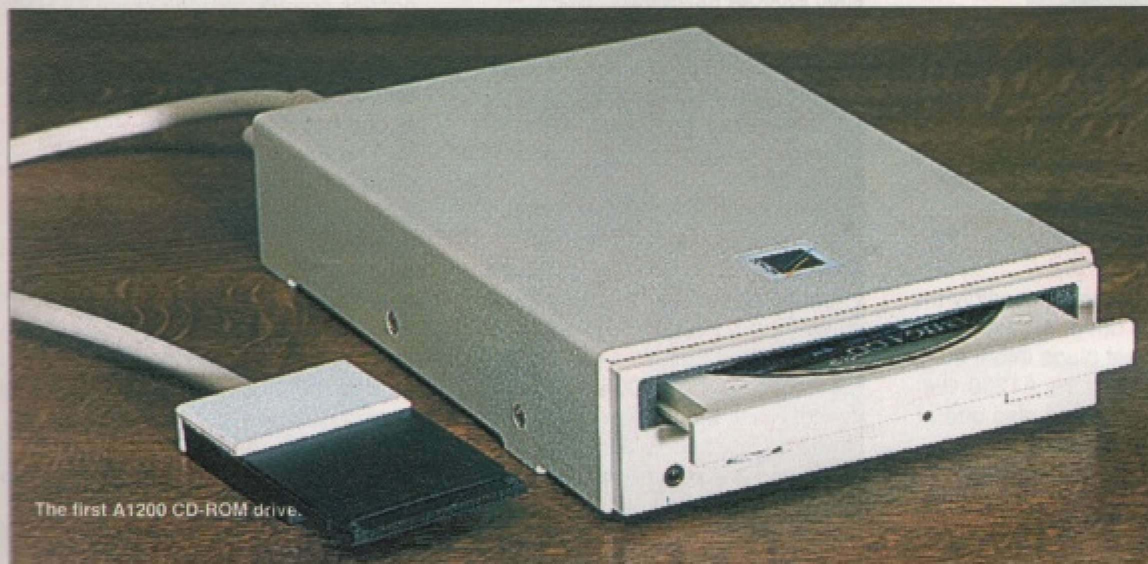
THE FUTURE STARTS HERE

So there you have it. Storage as we know it. But what does future hold? Well if I knew that I'd be so rich I wouldn't need to worry about it anyway, but there are one or two common sense observations that we can make.


The cable which connects the Overdrive to the A1200.

Firstly, the amount you pay for disk storage space, in whatever form it is, will continue to fall. The price per megabyte is currently around £1.50 judging from the adverts in last month's issue of your favourite magazine. This is bound to drop, there's nothing you can do about this – it's simple economics, whatever you buy today will be cheaper in future – fact. The only thing you can do is protect your investment and try to reduce the time it will take before you have to buy again. For this reason buy big, go for the biggest hard drive you can afford. The smaller you get the quicker you'll need to buy another unit.

Secondly, technology is developing faster now than ever before. Last year the GVP A530 was the fastest Amiga drive, clocking a transfer rate of 900k per second, in under twelve months this has increased by over fifty percent with the Overdrive clocking transfer speeds of practically 1.5Mb per second. I won't be long before standard Amiga hard drives can fill the entire two meg RAM of an A1200 in under a second – think about it! Again, there is nothing you can do about this, but this time you can save yourself money. Apart from the ego boost of having the fastest hard drive in town is there any real need to go for the fastest, and therefore most expensive after all it's going to be out of date in a matter of months. Save yourself money and give priority to the amount of storage capacity you want instead!


The first A1200 CD-ROM drive.

JARGON BUSTER

ANTI-CLICK: Amiga disk drives have an annoying constant click when not in use. Drives featuring anti-click, surprisingly enough don't have this click.

IDE: Integrated Device Electronics. A term referring to a type of hard drive that contains its own interface and controlling electronics.

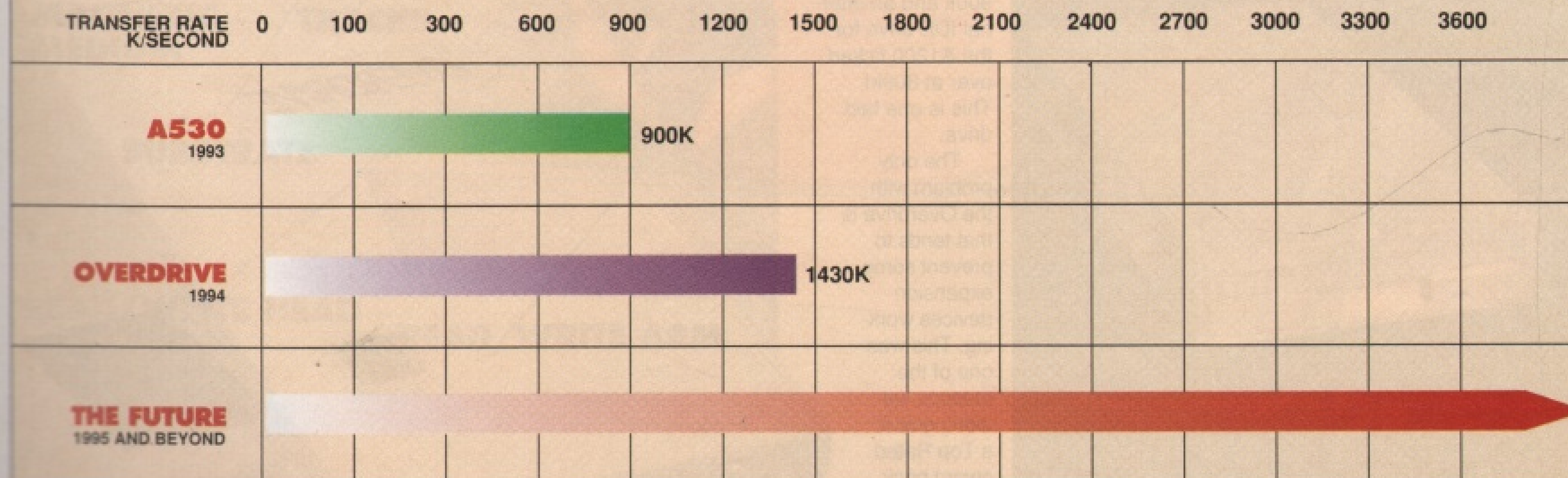
The last assumption is more of an educated guess. CD-ROM drives that can not only read but also write are already available but they cost a fortune. But how long will it be before they become mass market and affordable – sooner than most people think is my guess. In other words think carefully about where one of these will go. My bet is on the PCMCIA interface, it's therefore probably worth asking yourself if you'd buy a writeable CD-ROM drive, and if so do you want the interface port that it will probably use blocked by a hard drive which could have gone inside the Amiga. I doubt it, my tip is go for internal hard drives. CU

POWER UP YOUR FLOPPY!

Did you know that you can double the amount of space on a floppy disk or hard drive?

Simply pop out a buy a program called Disk Expander from Power Computing and install it on your disk. It compresses the data on the disk and uncompresses it when you come to load it. By doing so it reduces the amount of space needed on the disk to hold programs and files, thus increasing the amount of space left.

It's a very clever utility and an extremely useful program.



DRAGONSTONE





Cut a path through Agon's demonic hordes and explore vast, forgotten lands as you play the hero in this fantasy role-playing adventure, set in a top-down, multi-directional perspective across seven extensive levels.

A mystery with a twist in the dragon's tail..

Available on: Amiga (compatible with 500, 600 and 1200), Amiga CD32.



55 Ashbourne Road Derby DE22 3FS Telephone (0332) 297797 Facsimile (0332) 381511

GOING PUBLIC

Some would say the public domain system is the backbone of the Amiga community. There are thousands of programmers, musicians and artists, all giving away expertly crafted software for nothing. It sounds like a naive dream, but it's actually a reality. But what's it all about? How does it work? How can you become a part of it? Tony Horgan has the answers.

WHAT IS PD?

Public Domain software is created by enthusiastic computer users who want no payment for their programs. PD software can be whatever the author wants it to be: a game, a word processor, an art package, a music or graphics demo, a magazine on a disk, a slideshow, an educational program, an obscure utility for a minority of specialist users ... the list is endless.

Why do people do it? Because they want to. Much of the software on the PD circuit could not be released commercially for a number of reasons. A lot of PD is 'disposable'. Demos, animations, disk magazines and the like may only be used a few times, then the disks are formatted. Some are far too alternative for an established commercial distributor to understand, and others may only have a very limited audience. In general though, most PD software is developed for the satisfaction of the authors, and for the benefit of the rest of the Amiga community.

HOW TO RELEASE PD GOODS

The best way to release your own PD is through the PD libraries. These are organisations that sell PD disks for nothing more than the price of the blank disks, and the running costs of duplicating, post and packing and so on. The idea is that the libraries make no profit from selling the disks. You get your program released to the masses, and wash your hands of all the advertising and mailing chores.

All you do is send your disk, or disks, into any or all of the PD libraries you can find, with a letter giving permission for the library to distribute it for no financial gain, and a statement that says these disks are your own work, just to clarify the situation. You should also put a similar notice on the disk itself, in the form of a text file or an intro screen. It's then up to the PD library to decide whether they want to add your disks to their catalogue. Most have some form of quality control, and won't just accept any disk. You should try to produce the best product you can, but so long as you don't come up with a complete pile of tripe, you shouldn't have to many problems getting it distributed. Look through the adverts in this magazine and you'll find stacks of PD libraries to target.

HOW TO WRITE PD

There are no rules on this score. As PD software doesn't need to make a profit, you don't have to pander to any particular market or audience. You're free to do whatever you like, however absurd, alternative, weird or original it may be. You don't have to be a programming boffin either (although it does help), as there are plenty of development systems to help you get your ideas out of your head and onto a disk. Here are some of the main areas of PD software, and the tools you could use to create them. Some are commercial packages, others are PD. The PD programs are preceeded with an asterisk (*). Many of the commercial packages have appeared as coverdisks on previous issues of CU AMIGA, so check your disk collection. Look through the adverts in this issue for the best prices on any you don't have. Look out for the fully-functioning new version 2.0 of the excellent *Videotracker*, to be given away exclusively with the next issue of CU AMIGA.

These recommendations are assuming you cannot program in languages *C*, *Assembler* or any other low level language, which will of course give superior results in many cases (games, demos and utilities especially).

Games: *AMOS, Blitz Basic.*
Demos: *Videotracker, *Demomaker, Demomaniac.*
Music disks: **OctaMED, *Protracker, Sonix, Deluxe Music Construction Set.*
Utilities: *AMOS, Blitz Basic.*
Animations: *MovieSetter, Deluxe Paint, Brilliance, Aegis Animator, Fantavision.*
Multimedia presentation: *Hyperbook, Can Do, Scala, Mediapoint.*
Disk magazine: **Magnum, Menu.*
Educational: *AMOS, Blitz Basic, Hyperbook.*

COPYRIGHT CAUTION

Just because you're not selling your PD disks for profit, you're not exempt from copyright laws. A few years ago, you could get away with sampling a complete song and putting it on a disk (a pointless exercise, but it was a popular activity for a while). Since then, quite a few PD libraries have had visits from the boys in blue, who have confiscated large numbers of disks. These days you have to be more respectful of copyright, although you can still get away with a certain degree of infringement. Disks such as the Deep Space Nine slideshows, clones of old arcade games, *Final Frontier* (an unofficial *Star Trek* disk magazine), and the insane *Wayne's World Pong* are testament to this. However, we can't really recommend you infringe anyone's copyright. If you do, you should be prepared for the copyright holders to get rather stroppy.

The other dodgy area is pornography. There's plenty of this available from bulletin boards, but most reputable PD libraries won't distribute the hard stuff, usually drawing the line at topless pictures, or the occasional bit of nudity in a fantasy art demo.

YOUR OWN PD LIBRARY?

If you want to get involved with PD, but don't fancy creating it yourself, the other option is to start your own PD library. If you want a get rich quick scheme, forget it. The whole idea is that the price you charge for the disk is no more than it costs to buy the blanks, duplicate them, advertise them and send them out. There are enough libraries that respect the system, so anyone who starts charging too much for their disks won't last for long with those for competition.

To set up as a PD library, all you need is a selection of PD disks, a disk copying utility, and your Amiga. However, if you have any plans for your library to grow from a part time hobby into a full time job, you'll have to be prepared to expand your setup to accommodate the increases in your mailouts and disk duplication. We at CU AMIGA don't claim to be experts on running a PD library, so we asked four of the best Amiga PD libraries a few questions to find out just what's involved. This is what they had to say.

THE PD LIBRARIES

The following four PD libraries were chosen for their outstanding level of service. Some are big, others are not so big, but all offer the latest PD at a fair price, with a quick turnaround of orders, which are fulfilled by return of post in many cases. How do they do it? We asked them just that.



You can do what you like with PD, if you want to include an animated cartoon crocodile in your demo, go right ahead.

Name: NBS PD
Year Established: 1987 (PD in 1989)
Telephone: 0983 529594
Fax: 0983 821599

Why did you start a PD library?
Bought an Amiga, and then together with a friend, started selling blank disks and boxes as a hobby by mail order and to the local Amiga club. Started to collect demos, but never thought of being a PD library. In spring 1989, decided to give it all up, but before we did (we had made enough money from the previous two ears to buy a printer, a half Mb upgrade each, and about 12 pints of lager), we put our remaining profit into one final advert. This was the famed NBS PD EARTHQUAKE! which in effect cut the price of PD in half, down to 99p. The result was phenomenal! The rest is history!

How much capital did this require
We managed to get a £1,000 loan from the bank.

What mistakes did you make in the beginning?
The big mistake all PD libraries have made is an escalation in advertising! It's very easy to get sucked into too many magazines. PD is a low profit business, and advertising takes most of it!

How do you promote your disks?
Adverts in magazines, features in magazines, plus our own magazine (it's grown to a newspaper now).

Where do you get your disks from?
Many are sent in, some are swopped with other PD libraries, plus bulletin boards and CDs.

How do you copy your disks?
Using a high speed disk duplicator.

Don't you get a sore tongue from licking all those stamps?
Not these days.

Do you need a big selection of disks for a successful PD library?
Yes! You are expected to have the latest version of AmiXXXX or whatever. People will always be asking for programs not in the library, so a few disks would be a big handicap.

What makes your PD library so special?
NBS is a full-time occupation! We are not based in a bedroom in the evening. OK, we are not the cheapest (not the most expensive either), but we are reliable, and care about our customers. Orders generally go out the day we receive them. One order that gave us a buzz was phoned in at 5.20 one evening, from the Channel Islands. 7.30 the next day he had his order on his doorstep.We also produce the most comprehensive paper catalogue. We don't think any other library has anything like it.

Top five disks this month:
1. Assassins games 159 (ASI 159)
2. Text Engine Wordprocessor (PB 020)
3. ASI Virus Killers (PU 460)
4. Artistix Paint Package (E 037)
5. 1.3 Emulator for A1200 (U 743)

Most requested disk of all time:
No figures for a precise answer, but probably D-Copy, Various Virus Killers, or the Puggs in Space demo (A1200 compatible with 1.3 emulator).



Name: Cynostic
Year Established: 1992
Telephone: 0203 681687
Fax: 0203 638508



Why did you start a PD library?
To fund CD game development. However, PD took over and has grown since. We all had a massive interest in the Amiga before all this, but the library has intensified it. Quite a few of ex-Cynostic people now do amazing high-end work.

How much capital did this require?
About £500, probably less. We already had lots and lots of disks and some equipment.

What mistakes did you make in the beginning?
We were too naive possibly. We accepted what people told us, often to our detriment.

How do you promote your disks?
Magazine reviews, magazine advertising, catalogue disks, Internet.

Where do you get your disks from?
BBS, Internet, the authors. We're one of the quickest in this respect.

How do you copy your disks?
Using the Amiga itself, or from Diskmasher files from hard drive or CD-ROM.

Don't you get a sore tongue from licking all those stamps?
Yes! There have been a few nasty accidents. But I won't go into them here, there too rude.

Do you need a big selection of disks for a successful PD library?
Yes! It's essential, and you must know about each one.

What makes your PD library so special?
We're friendly, cheap, quick, honest, love the Amiga and we have a sense of humour about it. Plus, we don't make any money from it, which is a bit unusual some would say!

Top five most requested disks of the last month:
1. Virtual Dreams – "Breath Taker" (D 0305 abcde)
2. The Final Frontier #7
3. Teletext 1.2 (U 0142)
4. Amiga Fax 1.4 (U 0182)
5. Zombie Apocalypse 2 (G 0224)

Most requested disk of all time:
Spaceballs – "State of the Art" demo (D 0241)



Hacker demos are on of the most exciting parts of the public domain, where the world's best programmers show the commercial boys how it's done, with stacks of nice sounds and graphics.

Left: Digital Dreams — one of the better examples of what *VideoTracker* can do for you.

»



Name of Library: 17 Bit Software
Year Established: 1988
Telephone: 0924 366982
Fax: 0924 200943

Why did you start a PD library?
It started as a hobby which paid a wage to a few enthusiasts – an ideal job! It soon boomed as PD became mega popular, and the company soon had to adopt a more professional stance.

How much capital did this require?
Not much initially (just a few Amigas), but now we have in excess of £35,000 worth of hardware.

What mistakes did you make in the beginning?
Too much advertising. It is possible to pass a stage where further advertising does not improve response.

How do you promote your disks?
Advertising in several Amiga publications, recommendations and features.

Where do you get your disks from?
Direct from authors, Internet, BBS etc.

How do you copy your disks?
Professional duplicating equipment (Tracer Ghostwriting equipment) and Amigas.

Don't you get a sore tongue from licking all those stamps?
No, we use a very expensive franking machine.

Do you need a big selection of disks for a successful PD library?
Not necessarily. Quality is more important than quantity (size isn't everything you know!).

What makes your PD library so special?
Expert technical help, fast 24 hour turnaround, unequalled after-sales service. Strict quality control on all library submissions. Good product range.

Top five most requested disks of the last month:
1. The Curse of Doctor Strange (3151)
2. Klondike 2 AGA (3175 AB)
3. Imagine 2 Buddy System (3161 AB)
4. Morphy the Magician AGA (3182)
5. Overlander (3116)

Most requested disk of all time?
Jesus on Es demo (2268 AB).

Left: can't get a megabuck loan to produce a professional pop video? Then do it on your Amiga instead! Check out the brilliant Mina Omistan to see what's possible.



Name of library: Visage Computers
Year Established: 1992
Telephone / Fax: 0602 444501

Why did you start a PD library?
At the time (87-89) we were paying around £3.00 per disk, and as our collection grew, we felt that we could sell them for less. Also we're demo and utility freaks!

How much capital did this require?
Not too much at first – around £300, most of which was spent on disks and stationery. Obviously things like advertising, which came later, which cost much more.

What mistakes did you make in the beginning?
Not sending in LSD's Jesus on Es demo to be reviewed, as we had it virtually on the day of release.

How do you promote your disks?
Advertising in Amiga magazines. Also sending disks in for review.

Where do you get your disks from?
BBS, Internet and programmers.

How do you copy your disks?
We use DCopy 3.1 and FEX (a custom-written program for hard drive to floppy copying).

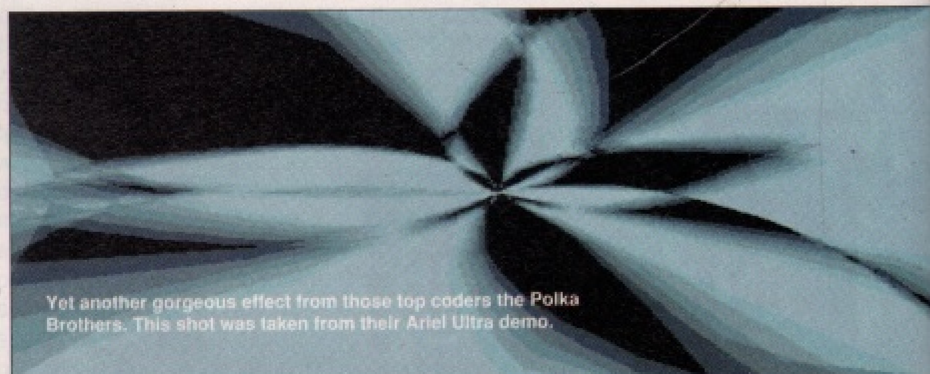
Doesn't your tongue get sore from licking all those stamps?
No, but we're getting addicted to the glue (not).

Do you need a big selection of disks for a successful PD library?
The more disks the better. It is also important to try to get the latest disks quickly.

What makes your PD library so special?
Being the sole distributors for the LSD legal tools from disk 152 onwards. Having the latest demos and utilities. Quite a reasonable price of £1.00 per disk.

Top five most requested disks of the last month:
1. Virtual Dreams - Love (AGA)
2. Stellar - Mindflow (AGA)
3. Complex - Real (AGA)
4. LSD Legal Tools 156
5. Rage - Maximum Overdrive 2 (AGA)

Most requested disk of all time?
Fairlight – 242 demo.



Yet another gorgeous effect from those top coders the Polka Brothers. This shot was taken from their Ariel Ultra demo.

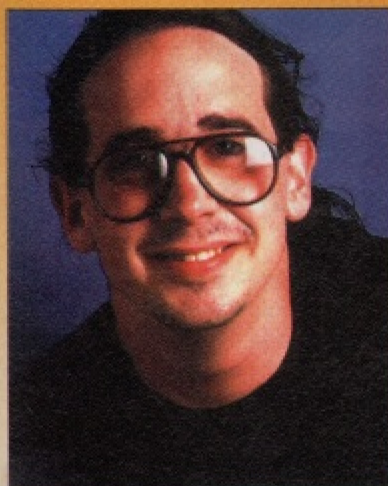


CD32 ZONE

The only place for news and reviews on the CD32

NEWS

What an unusual month it's been! On the one hand you have Psygnosis pulling one of this year's most important games; a game that could have really shown off the power of our favourite 32-bit console. On the other, however, we see complete levels of Mindscape's *Megarace*; a game that can really show off the power of the machine. Good stuff. That's more like it – games that show off the CD32 for what it is – not just A1200 ports or games that look like Amiga games. The CD32 is going to have some very tough competition soon, in the way of the SEGA Saturn and the Sony Playstation, and to stand any real chance of blowing these toys out of the water, we have to have a lot more than *Zool 2* and a perfect port of *Frontier*!



And it looks like we'll do it no problem if there are more games like *Megarace* coming our way.

Tony Dillon
Games Editor

NOVASTORM NO MORE!





In a shock move this month, Psygnosis have announced that the much touted sequel to *Microcosm* – originally titled *Scavenger* before its name was switched to the less than snappy *Novastorm*, has been withdrawn from development. Oddly enough, it has only been taken away from the CD32 platform, and all other versions such as the SEGA MegaCD will continue as planned. The reason for this unusual move? The programmers concerned, who as all *Microcosm* owners will know are Stuart Sargaisson, Richard Weeks and Pete Marshall, have all been moved across to develop for the up and coming Sony console, the Playstation, and Psygnosis just don't have the programmers to spare to continue work on the AGA version. Whether or not development begins again will all depend on how the machine performs at Christmas, along with how the PSX performs when it finally appears. For more information, call Psygnosis on 051 709 5755.

COMMODORE CONFIRM NEW GAMES CONSOLE



Commodore UK have exclusively revealed to CU AMIGA that not only are the Amiga and CD32 set for a bright future, see our lead news story on page 16, but a new generation games console is in development and planned for release next year.

David Pleasance, Managing Director of Commodore UK, exclusively revealed to CU AMIGA that a new system is to be launched. David told CU AMIGA: "the new generation system will be launched in 1995", he also specifically avoided mentioning the CD64, previously used in, until now, unconfirmed speculation regarding a potential new Amiga console.

Just exactly what hardware will be featured in this console is still unknown. However, Commodore are known to have RISC architecture hardware in their R&D labs, which is reported to feature many of the capabilities of sophisticated graphics workstations. It's also known that any new console would be competing with the Sony PlayStation, Sega's Saturn and the Nintendo Ultra 64, all of which Commodore are aware of and will surely be working to beat. Given these two facts the new generation CD32 is certain to be a killer system and capable of slugging it out with the competition. Those doubting Commodore's ability to produce such a product should remember that the Amiga was first developed 10 years ago, and only now are rival systems starting to catch up with its high performance graphics hardware.

The only question remaining is timing for such a launch. Commodores previous tactics have been to make surprise launches in late Autumn, to capture Christmas sales. Given this record it would be likely that the console would be unveiled at the Autumn ECTS trade show.

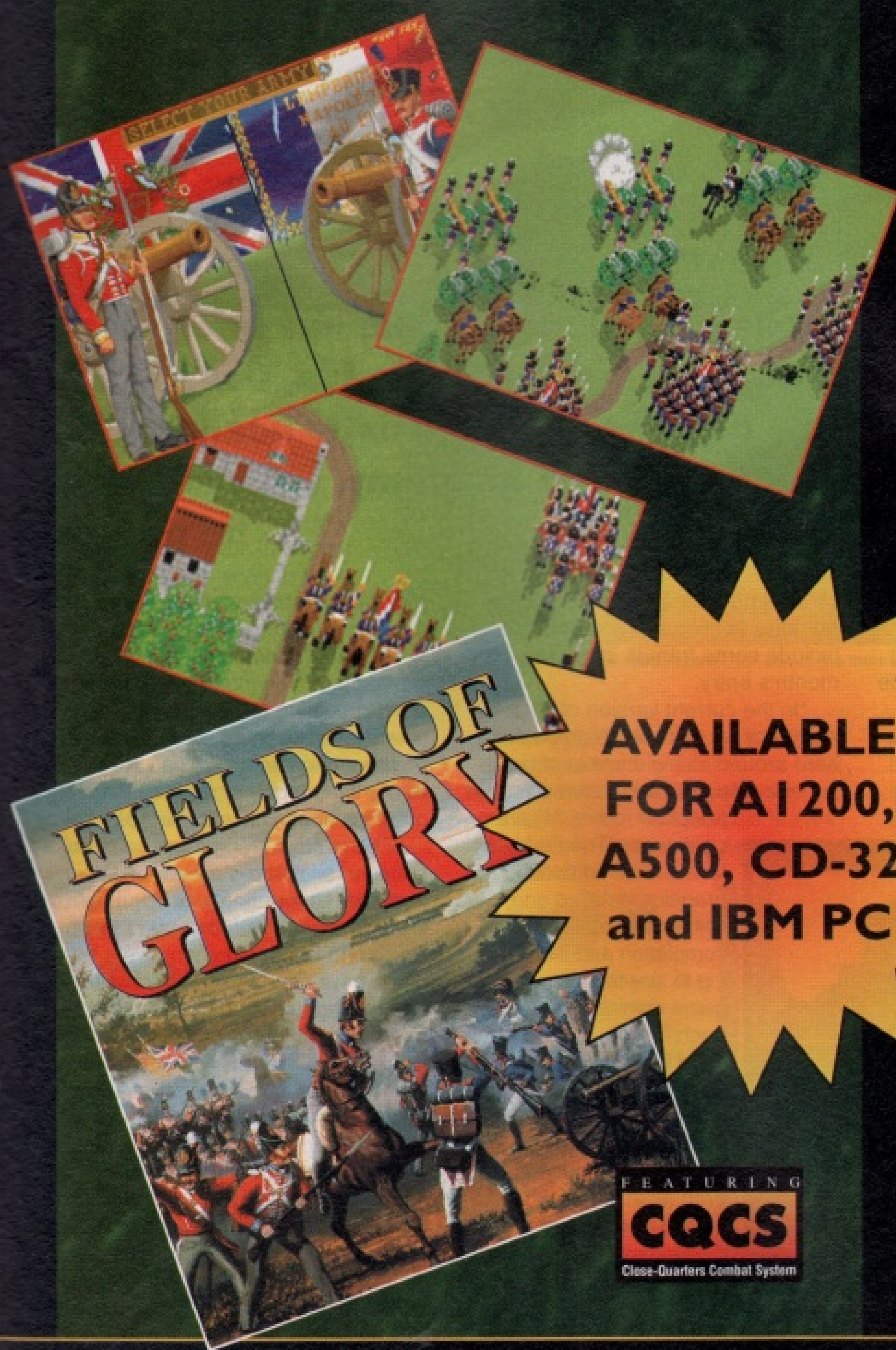
Even without the news of this new system the CD32 is set for a roller coaster ride this Christmas, with a wealth of big new titles planned for release, at the same time as one big title is dropped – see news story (left). The CD32 has a bright future.

SOUNDS UNUSUAL

Weird Science continue their endless support for the more technical users of the CD32 with the release of three more CD-ROM data titles this month, all compatible with PC and Amiga CD-ROM units. *Sounds Terrific* is the name of a double CD pack for all the budding musicians out there, and unlike standard sample CDs, it features no audio tracks at all. Instead it features thousands of modules, sample files in IFF and RAW formats, Sonix scores, MIDI files plus all the PD sound utilities you could wish for. In a more traditional vein, they are also releasing a clip art CD by the name of Clip Art, which features over 550Mb of clip art in black and white, IFF, Coloured IFF bitmap, Proclips, EPS, IMG and brushes for Deluxe Paint. Finally there's a complete CD database of fonts under the unassuming name of Fonts. With over 900 fonts on the CD, you'd be hard pressed to find a more comprehensive range for the price. Speaking of the price, you'll be pleased to know that both the Clip Art and Font CDs are only £9.99 each, and the *Sounds Terrific* double CD pack is the extremely reasonable £19.95! For more information, call Weird Science on 0533 340682 Price: £19.95

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SIMULATION MICROPROSE

Diary of a Game

PART 7



While John Jones Steele has been away sunning himself in Florida, Dave Rowe has been given artistic licence with Space Academy. Let's see how he got on.

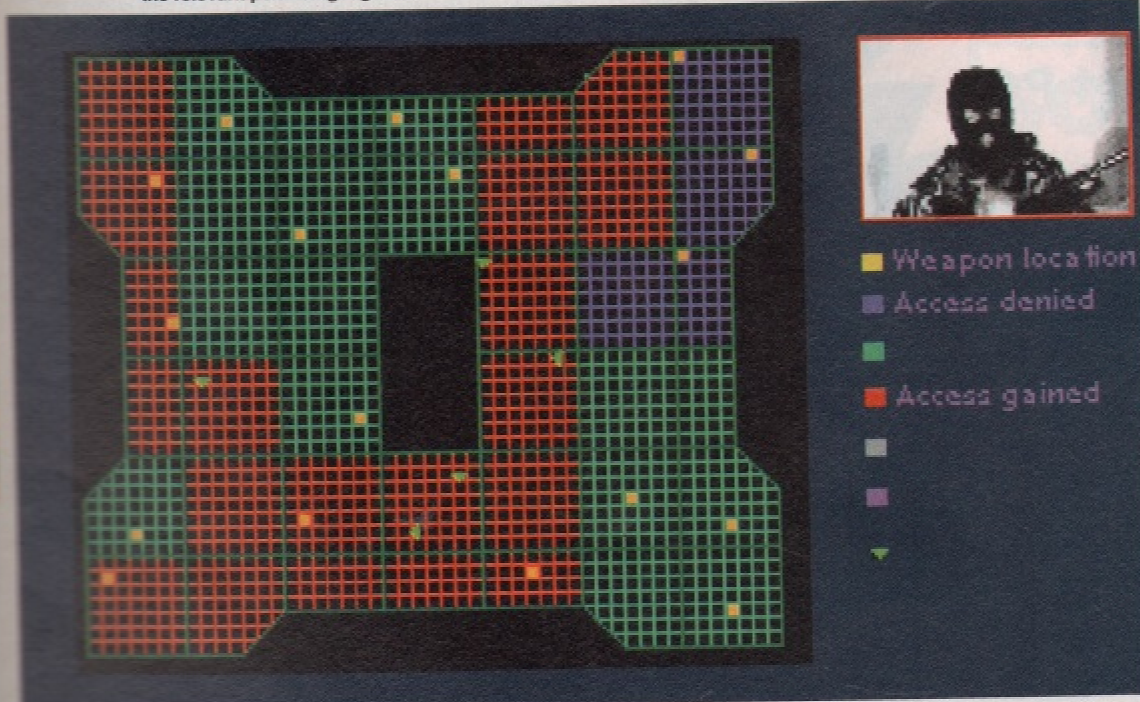
Dave can not believe that it has been a month since the last entry in the Diary. He's been so busy with the latest developments in *Space Academy* that he hasn't even noticed the time flying by.

"I have not seen much of the Summer, having installed black blinds in my studio, but as I look out the leaves are starting to turn Autumnal and the odd leaf is drifting past the window." Very poetic speech John so what exactly has been taking up so much of your time? The answer is their new toy. "John and I each have a copy of *Lightwave* and we are working our way through the manuals. I only wish that I could cram it all into my head in half an hour, but as it is, work on the main body of the game has to progress and only the odd snatched hour, as time allows, can be allocated to the tutorials. John is currently working on developing the wire frame animation based upon our intro section storyboard and will include some frames in next month's entry.

"In the current version of *Space Academy* we are able to guide our hero around all eight levels of building one using the bright, flat-coloured template rooms," Dave continues. "The first two levels have finished graphics installed and, with level three nearing completion and it is exciting to see the finished game coming together. As each level is completed I send it via modem to John and he incorporates it in the next version, making minor adjustments where necessary. With such focus being placed upon close detail it is easy to feel that the overview is getting lost or out of control, but by keeping regular checks on this we can see that the direction is OK and that everything is coming together as planned."

So with the game rushing towards completion, what else remains to be done? "We still have some refinements to make, like visual puns, non-interactive sprites, droids scuttling around making each scene look busy and so on, but these are best done when we pull the whole thing together once all the graphics are finally completed.

The main character has been animated in all of the eight directions required. Unfortunately, once they were combined with the game the North and South directions were total crap so we have to scrap those and do them again."



A new shot of your laptop computer. As you work through the level, it gets mapped out with all the relevant points highlighted.

COMPLEXITY

One thing the Stellar Genesis Agency have found is the way that their juices are increasing in flow. "As we produce more levels the complexity of the rooms increases. In the last issue we included a level two room which had a raised balcony with connected rooms that were out of view. We are exploiting this feature more and more for example the template room from level six has four levels of balconies, one above the other. This is as many as we feel will comfortably fit the screen, considering the resolution of the sprites.



By drawing the frames and setting their perspective to match the wall, portraits in the castle are a doddle!

"As the rooms become more complex, so the puzzles grow in complexity. You can see the vital object in the room below your balcony, but there is no access to it. In order to reach the object of your heart's desire you must plot a course back through the current section of the level you are on in order to arrive in the room below. We are going to get really mean in the later levels, because you will have to work your way not only through the current security section, but also through other security sections on that level and ultimately use the lifts to visit lower levels, cross them and find another lift shaft to bring you back to the level that you were on in a position that enables you to reach the required room.

"All this would be an absolute nightmare, but we make sure that it is merely a bad dream by the provision of the laptop. All you have to do is make sure that it is continually updated by plugging it into the videowall stations on each level and recharged by using one of the infrequent power points."



Just a small section of the castle model, for one of the later levels. Just check out the amount of detail in this map.

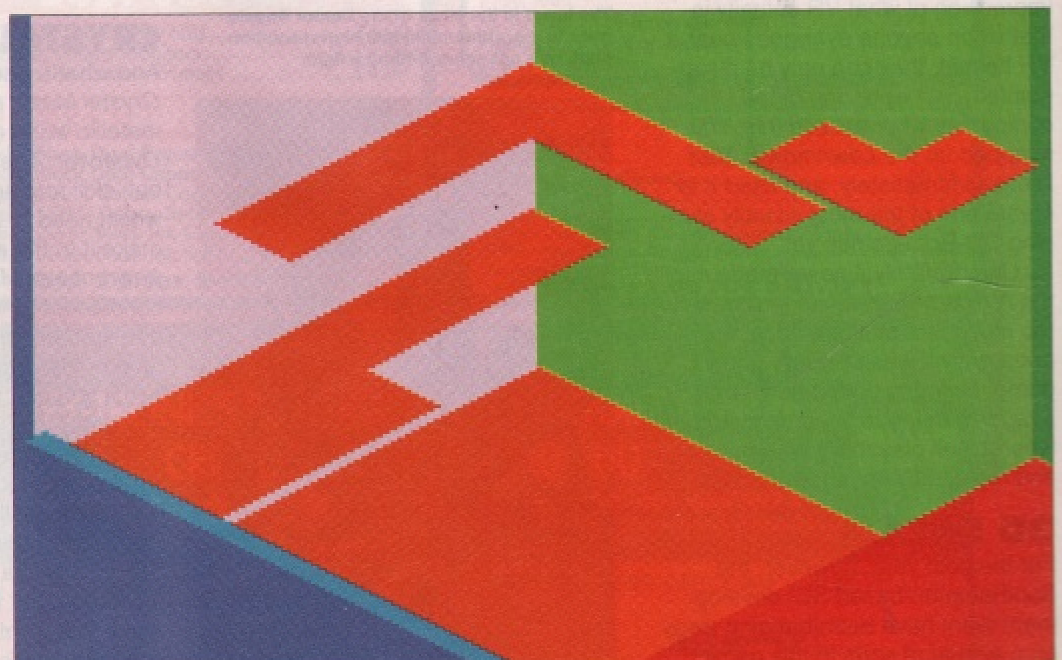
VIDEOWALL

However, the 3D elements of the game aren't the only thing that need work. "As we have said before, the laptop contains mapping information of your progress so far, areas as yet inaccessible, location of victuals,arms, ammunition, etc. When you plug it in to the videowall you get a more detailed, full colour view of the floor plan or any floor plan already visited. The video that was playing at the time is reduced to picture in picture top right. With all this wealth of information at your fingertips you can backtrack on your progress and pick up an alternative route with a reasonable amount of certainty, well maybe, of reaching your destination safely. As the videowall is priming your laptop you can decide your best route as the map shows you current direction of escalators as well as all the other necessary information. This leaves you merely the unexpected to have to deal with."

ARTIST AT WORK

Dave is, in many ways, a traditional artist, and is bringing his arty background to the game. "In producing the final graphics for the rooms in building one we chose to include a large number of framed pictures. These were produced from my large reference collection of tapes, slides and reference books and treated in much the same way as the wall textures, ie grabbing them, reducing them in scale, shearing them and finally colouring them and framing them. With these in place it is possible, for the later levels, to include them in cryptic clues as to the location of invisible floor switches. I do not think that we should say any more about it for now or we will give too much away.

"Whilst working on building one we feel that it is important to keep the whole thing looking fresh and so I tend to only do a few rooms at a time before switching my attention to another aspect of the game, like animations or the other buildings. Whenever I feel that there is a danger that the rooms might begin to look the same, I like to switch to working on the second building which is a castle with six floors. We are giving this building a Medieval feel with an interconnecting minstrel gallery running throughout each level to the extent that it is possible to explore a floor without ever leaving it. The wall textures were grabbed with a video camera appropriately enough from Aberystwyth Castle. The stone blocks in the straight grab were too large so I picked it up as a brush and halved it, applied shear, and stamped it down over the entire page. A translucent blue rectangle applied over the page then produced the basic background wall. This is then embellished with tapestries, flaming torches, oak beams, suits of armour, hidden passages and all those other fiddly bits that give the right atmosphere, coupled with, anachronistically, mobile guardian droids on rails who can suddenly appear,glide past you taking a pot shot or two, and disappear."

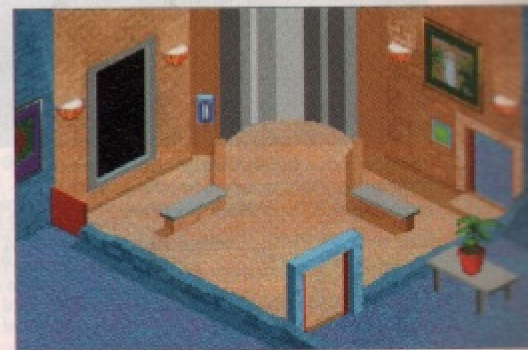


Template room where all the work on the colour begins.

AND SO ...

As John's holiday is fading in his memory as fast as a Florida sunset (something that even eight rolls of holiday snaps can't help), he really knows that he is back to work now that he is has to change all the masks in level one to take account of all the changes that Dave made to the graphics whilst he was away. Of course Dave did this, not through any sense of malice you must understand, but through artistic integrity, you understand. CU

Below: room seven is nearing competition.



CYBERWAR

SCI, formerly The Sales Curve, are bringing a 3D paradise to a CD32 near you very soon. Tony Dillon gets a sneak preview and goes goggle eyed.



The enormous Cybercomplex is a dark and frightening place to be – something that SCI have managed to capture extremely well.

The Lawnmower Man has done Virtual Reality a lot of damage. The tale of Jobe and Cyberjobe gave so many people the wrong impression of what VR actually is that when anyone ever goes near a VR helmet, they can only be disappointed. SCI were one of the companies who realised this, and snapped up the *Lawnmower Man* license immediately, and used it to create one of the most visually stunning CD-Rom games yet.

Unfortunately it never made it to the Amiga or CD32, but that wasn't too much of a problem because apparently it wasn't a very good game, suffering quite badly from *Dragon's Lair*-itus; a game syndrome whereby all playability is removed and replaced with fancy graphics.

3D DREAM

For the past year, however, the Southampton-based SCI development team have been banging away on a sequel of sorts to this game. Something that takes the staggering visuals of the original, yet adds a whole new level of playability. *Cyberwar* is the result, and it continues the story of the original game, where you take on the role of Doctor Angelo, battling against the might of the twisted Cyberjobe within the cybercomplex of the VSI mainframe computer.

The tower is the place where Doctor Angelo goes to die, although in this high resolution shot, he's not going without a fight.



It's taken a team of 12 people the last twelve months to come up with the amazing screenshots you see on this page, using a combination of 3D Studio on high end IBM PCs and full Silicon Graphic workstations, rendering enough 3D footage to fill no less than three full CDs! As you can see, the images are downgraded slightly for the sake of compression but by enlarging the size of the pixels, SCI are able to run 256-colour animations at high speed, and still leave enough room for a game.

CRYSTAL MAZE

And what a game it is! Take the *Crystal Maze*, stick it inside a weird metallic world and you've got *Cyberwar*. There are dozens of combat, skill and agility rooms, all of which need to be solved if you are to make it to the end of the game. *The Lawnmower Man – The Game* was considered by most to be far too linear, something that SCI have taken note of this time around, and as a result you can now play the games in any order you like!

At the end of the day, though, what's really going to sell this game is the look. Still screenshots are never going to show you the fabulous direction or the smoothness of the animation, but they are going to make you want to rush and see it for yourself. That's why we're letting the images speak for themselves. We'll have a full review of *Cyberwar* very soon indeed. Watch this space.

There are many different kinds of game room, all of which require an amount of skill, dexterity and forward planning.





Bernie is the real bad guy of the game. He'll rip you in half before blinking, although that could be because he has no eyes.



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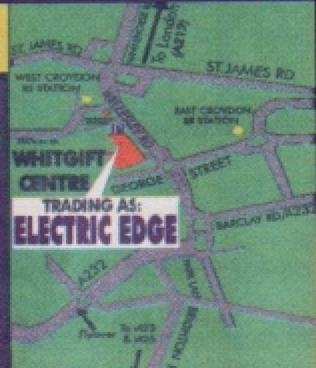
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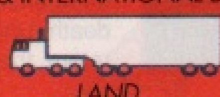
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What do you get if you take an idea for an interactive tune, and then wait five years to complete it. Gremlin know the answer, and are willing to whisper it in Tony Dillon's ear.

LITIL DIVIL

One of the first things anyone ever did when the optical medium (CD-Rom/Laserdisc) was first used on a computer system was attempt an interactive cartoon. In case you need reminding, that particular game went under the name of *Dragon's Lair*. The world was wowed by the fantastic graphics and sound, but when anyone actually tried to play the thing, they tended to walk away quite disgruntled. The problem was that it just wasn't playable at all, being more a case of remembering the required joystick movements for each screen rather than actual interaction. Since then there have been various attempts at interactive cartoons, but almost all of them have failed.

Now Gremlin Graphics are giving it a go with *Litil Divil*, a game that has been in production longer than most of you have had an Amiga. In its time it's been a floppy disk based maze game, then a PC CD-Rom based puzzle game, then a combination of the two, and now it's made its way onto the CD32, and to be honest it's the closest to a fully interactive cartoon yet, but that doesn't make it a perfect game by any stretch of the imagination.

It's remarkable the kind of things you come across in hell.



GARLIC BREAD WITH CHEESE

You play Mutt Divil – a young but enthusiastic denizen of hell, who has been unfortunate enough to be selected for the annual Mission Impossible: to travel to the bowels of the Underworld, through five levels of sheer, well, hell, and then return with a pizza to feed the higher members of the council. Every year a likely candidate is sent to get the food, but not once has one returned with a 'deep pan meat plate, hold the spicy pork oh and could I have some anchovies on that' delicacy. As you can imagine, the elders are getting a little disgruntled about this, so anyone who doesn't return is threatened with a fate worse than death. Unfortunately, if you don't return, then you probably are dead, but then again this is hell, and so it all works out somehow.





Enter Mutt – the man (of sorts) with a mission. Essentially he has to travel through the five enormous levels of the underworld, collecting all the cash he can find along the way and solving puzzles in all the rooms he can find. There are fifty of these rooms in total, and jolly entertaining they are too. As a rule, solving one of them will either open up another section of the maze, or give him an item which he will need for a later room. Whatever the case, there is one rule that always comes into play when



Shades of The Hobbit, as you try and steal a dragon's hoard.

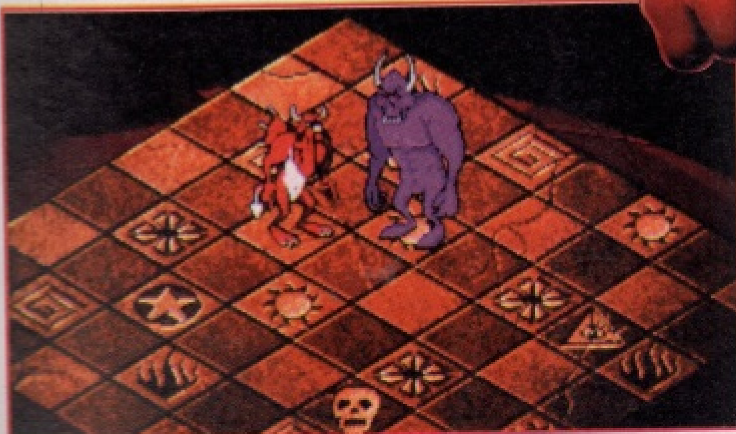
you enter a room, you are never told what it is you actually have to do. In many cases, the solution will be painfully obvious from the start, but in others you really need to work through it to get there. Take the Mermaid room for example. Here you are shown a mermaid with an evil glint in her eye sat in a large oyster. In front of her are three rather vicious looking piranha fish. She raises her hand, and a mystical symbol appears. Jumping on the fish also produces a symbol, so it's quite obvious that all you need to do is jump on the right fish to produce the same symbol as the mermaid shows you to complete the screen.

In a more obscure vein however, is the large snake's head that spits spiders at you. This is right at the start of the game, and you can't solve it right away. No amount of stamping on the spiders will complete the screen. Instead, you need to get hold of a can of insect repellent, which you spray into the snake's eyes to destroy it. OK, so you've got no way of knowing this the first time you enter the room, but once you've been to the shop, you should know all about it.

SHOPPING AROUND

Sorry, didn't I mention the shop? Why did you think you had to collect cash as you ran around the maze? (At the end of the level you have to pay a toll to get to the next level, but that's not the only reason to collect money). At the start of each level you'll find a shop with just some of the items you'll need to get through the puzzle screens. You don't actually know which screens require which objects, but due to the nature of the rooms, you don't actually need to know. You can only use the right object in the right room, so if you don't have it, nothing will happen when you press the blue button.

Litil Divil is an incredible looking game, but with all those years of development behind it, it should be. The animation is smooth and characteristic, with lots of fun spot animations and effects thrown in. Every action has a separate animation and sound effect, and after hearing Mutt hum to himself every time he picks something up, I soon managed to drive the office to distraction by humming the same tune every time I picked something up.





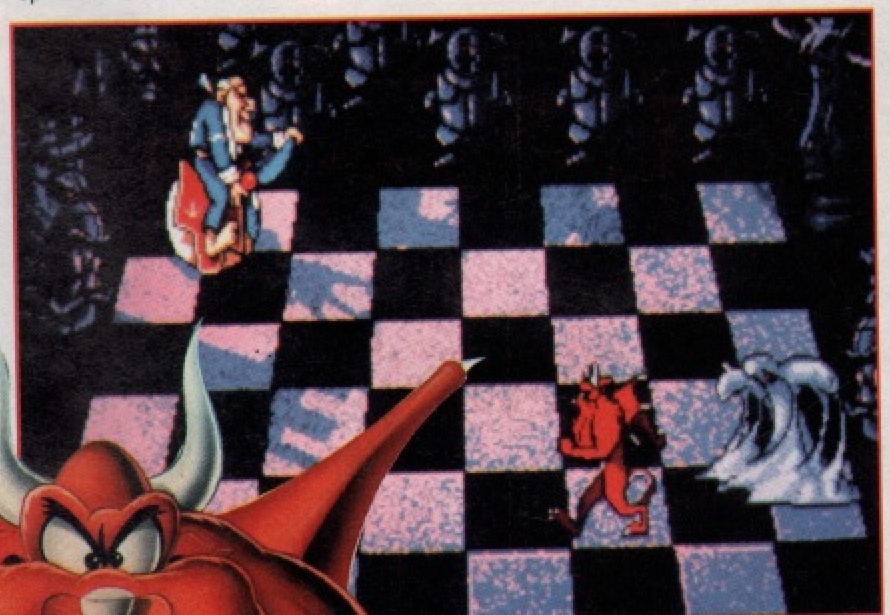
So far, it all sounds marvellous, but unfortunately *Litil Divil* isn't quite as fantastic as it first appears to be. The problem really comes down to the size of the levels. Each level is an enormous maze that doubles over and under itself, and contains tunnels and bridges over different parts of the maze. As there are only about ten puzzle rooms per level, this means that there is a hell of a lot of walking around to be done, which can get very boring very quickly.

Also, the hazards in the tunnel screen just can't be seen most of the time. The view window in the tunnel is quite small, and the sprite of Mutt running into the screen is quite large, making it hard to see anything at all. That plus the fact that the whole thing scrolls quite quickly means that more often than not you run into spikes and holes rather than manage to avoid them. This soon becomes frustrating, I can tell you.

LET DOWN

So *Litil Divil* has finally appeared, and to be honest I feel a little disappointed. It has come so close to being a great game that it's a real shame it has been spoiled by being too big. Not that there's anything wrong with a game being big. It's simply that if you are going to stretch something out over a thousand screens, then you need to make sure that there is enough game in there to fill a thousand screens. CU





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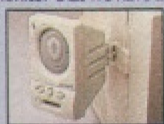
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BRIAN THE LION

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As easy as falling off a log? Not really.

Technically, *Brian The Lion* is the single most accomplished platform game ever released on the Amiga. Reflections, the development team behind it and other games such as *Shadow Of The Beast*, had spent a long time looking at the Super Nintendo, and the various hardware tricks that it can do (Mode 7 3D scrolling, sprite scaling and rotation etc) and then figuring out how they were done. The interesting thing is that when they finally came up with ways of doing full screen zooms and rotation, they discovered that the Amiga actually did all of these things far better than the SNES! The obvious thing to do with all of these newly discovered routines was to build a platform game, which is exactly what they did!

Brian The Lion is essentially the same layout as any average platform title. You have a large empty map, which gradually unfolds as you work through the game. One each level the aim is more or less the same – you start at one side of the map and have to work your way to the other side. Occasionally you will have a small task to perform, such as freeing a bucket from the bottom of a well, or rescuing a bunch of villagers from cages, and even more occasionally you'll have to go up against an end of level bad guy, who is usually huge and incredibly hard.

As I've said, technically *Brian* is superb on Amiga, and that side of things has been improved even more on the CD32. It goes without saying that it's a very playable platform game, but that isn't what will attract players and keep them busy. What will is Brian himself. There is just so much character in the little guy that you end up running him into all sorts of predicaments just to see how he'll react. He really does seem to have an expression and an action for every move, although the best has to be the Raj Roar, where he takes a deep breath and lets out an enormous bellow, then shakes his head because he scares himself!



Although I've said that *Brian The Lion* is technically one of the best platform games on the CD32, it's still by no means the best. Actually controlling the main sprite can be a bit fiddly at times, which makes the bonus levels especially frustrating. Otherwise though it's quite competent. *James Pond 3* it ain't but If you love your platform games to have flair, then *Brian The Lion* could be the one for you!

Tony Dillon

81%

Make sure you land on the rafts if you don't want to get wet.


Catch the veggie ... catch the veggie.

OUT TO LUNCH

MINDSCAPE £29.99 OUT NOW

It's a hard life being a world class chef. 'French' hero Pierre Le Chef probably has the hardest time of all, coming from a land where more often than not the vegetables have fled their patches and run amok, leaving poor Pierre with nothing more than his bare hands and an empty kitchen with which to prepare his world famous Garlic Surprise (the surprise is, it's only garlic!). So what does he do? He heads out into the wild with a net and a bag of flour, and sets about collecting some of these wild fruit and veggie edibles.

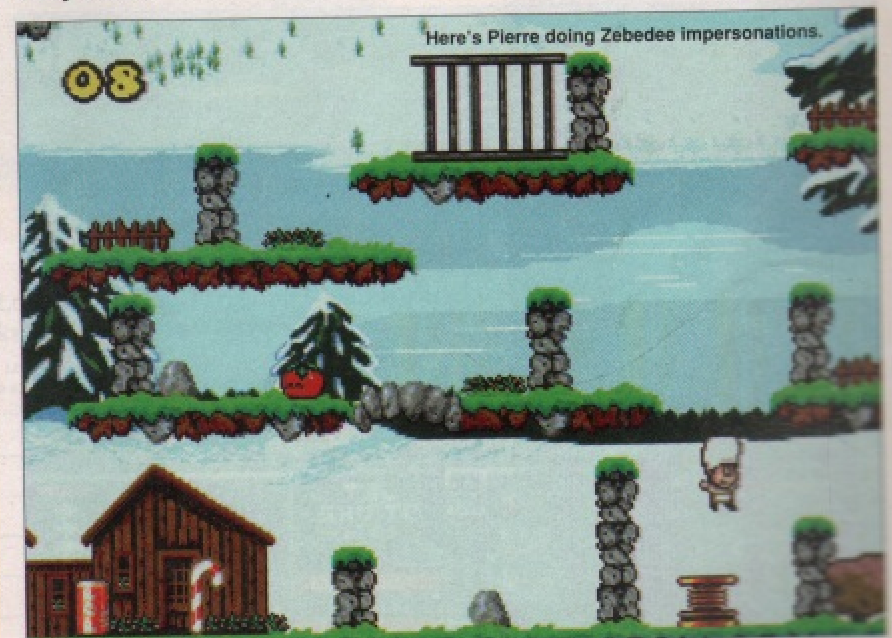


In this port from the Super Nintendo, Mindscape have created an extremely simple and addictive platform game, in the same way that *Bombjack* was simple and addictive. You are the small chef with the net who has to swipe all the food running up and down between the levels. Of course the food doesn't actually want to be caught and cooked, and will make a run for it the moment they see Pierre, so he needs to use anything else he can get his hands on to stun them from a distance, such as a bottle of tabasco sauce with which he can breathe fire, or bags of flour which he can throw over them. Once he has enough veg in his net, he can drop them in the large cage at the bottom of the screen, ready to be cooked.

Out To Lunch is an incredibly basic platform game, with very little in the way of new or innovative features, but that's probably why the game works so well. There are few enhancements from the A1200 version, with the exception of multiple fire button compatibility, but then the A1200 version was strong enough in it's own right. A highly playable, if somewhat unspectacular game, you'll definitely have some fun with it though.

Tony Dillon

83%


Here's Pierre doing Zebedee impersonations.

JETSTRIKE



The menu screen shows you just how much variety there is in the game, offering the chance to train in a dozen different areas before throwing you into battle situations.

Shadow Software's blast from the past has just appeared on CD32, thanks to Rasputin. "Hmm", says Tony Dillon.

Imagine a game that lets you fly almost every combat and stunt aircraft ever devised. A game that can place you in almost any battle situation. A game where you need almost no knowledge of flight itself, and can concentrate on pure arcade action. A game with such simple controls that you can become addicted immediately, and never want to put it down again.

A TIP OF THE HAT

Such a game is exactly what Shadow Software must have been hoping to produce when they began work on *Jetstrike* – the multi-fighter aircraft simulator. Released on floppy machines last year, the game received a real mixed bag of reviews. Some people really loved it, and found its tip of the hat to older games quite enchanting. Others thought it was a load of old pap and wouldn't recommend it to their worst enemy. To be honest I sat on the middle of the fence, seeing nothing really wrong with it, but at the same time finding little about it worth recommending. It still sold incredibly well though, and the constant flow of updates to the program shows that there is a very active group of users out there.

As you can see, the graphics are less than impressive, and unfortunately they don't get any better when the thing starts moving ...



The main menu at the start of the game is a good indication of what you can expect from the product, and there are a hell of a lot of choices, from practicing the various aspects of the game (combat, bombing, photo recon runs, dogfighting etc) to playing out full campaigns.

If you haven't seen *Jetstrike* before, then you won't be familiar with how it works. Essentially it's a side on scrolling shoot 'em up, but with unusual controls. Instead of moving the plane around as you would expect to with an eight way controller (up moving the plane up, down to go down and so on), the control is actually rotational, with up on the joypad rotating the plane clockwise, and down rotating anticlockwise. It takes a little getting used to, but it's a control method that works fine, apart from the fact that when flying to the right, pushing up makes the plane dive (as it would in real life), whereas pushing up when you are flying left makes the plane climb.

SHUDDERING

It has to be said that the game looks fairly awful. Small, indistinct sprites roam around a hundred and one identical landscapes with a jerkiness that's inexcusable. The whole thing just judders and shakes all over the place, which quite destroys first impressions. Unfortunately, it's an impression that stays with you as you continue to play the game.

The real problem with *Jetstrike* is that its look and feel is very dated. The small sprites, with the poor scrolling and limited gameplay appeal make it a little archaic.

Although there have been improvements for the CD32 version – extra sound and music – there is really nothing about it that I can honestly recommend.

I remember when games like this were all the rage. *Harrier Attack* and *Tornado Low Level* are two of my most favourite games. There was something about them that was just so exciting. Flying a high speed jet skillfully through an intense battle situation was quite an unusual thing in those days, and even though the graphics were simple and the gameplay simpler, they quickly became classics. That was, however, in 1986, and things have come a long way since then. Graphics have become a lot more sophisticated. Single frame, quarter pixel scrolling has become the normal thing to see, along with rendered aircraft and 256 colour images.

Jetstrike from Rasputin, sadly, is a game that belongs in a museum. CU

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GENRE:	SHOOT 'EM UP
TEAM:	SHADOW SOFTWARE
CONTROLS:	JOYPAD
NUMBER OF PLAYERS:	1

GRAPHICS	61%
SOUND	68%
LASTABILITY	71%
PLAYABILITY	57%

" Dated, poor and looks terrible. Leave it well alone. "

OVERALL 59%

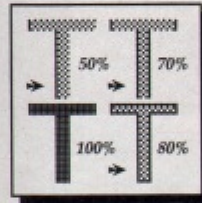
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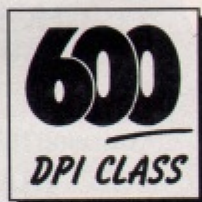
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WIN A DREAM LIFESTYLE!

That marvellous adult adventure *Dreamweb* is almost finished, and to celebrate Empire Software and Creative Reality are about to offer you the home entertainment package of, if not actually a lifetime, a very long period indeed. You, yes YOU, the lucky person holding this magazine, could actually win a full home entertainment system and be the envy of your friends!

How about this for a prize? The fortunate sender of the one entry we draw from the slightly unpleasant sack that's been growing roots in the corner of our office will win a new 14" colour TV, a state of the art User Friendly Amstrad video recorder and a full satellite TV decoder system, completely with unobtrusive black mesh 60cm dish!

The 14" colour portable offers one of the sharpest pictures around, and the supplied remote control means you can watch it from any particularly comfortable position you can find. What's more, if you don't want to get up to turn it off, it's got a built in sleep timer to turn itself off at a particular time!

But what are you going to watch on it? A favourite video perhaps? We thought so, which is why we're throwing in an Amstrad UF30 video recorder. This twin speed VCR (standard play and long play, for getting twice the time from your cassettes) is just packed with features, including VideoPlus+ video programming, blank tape search and automatic head cleaning, so you get the sharpest pictures imaginable.

They do say that there's a lot of sex and violence on satellite TV, and *Dreamweb* itself is a game that tackles sex and violence, now you'll have a chance to make the comparison between the two with this complete satellite TV package that accompanies the TV and video. The SRD550 features twin disk inputs, so you can receive from two satellites at the same time, and a built in Videocrypt decoder slot, which you'll need if you want to subscribe to the Sky TV package.

To win this magnificent prize, just answer the following questions.

1 What is the name of the main character in *Dreamweb*?
a) Ryan
b) Gavin
c) Bobby

2 How many people make up Creative Reality?
a) 2
b) 5
c) 47

3 How many people do you have to kill in *Dreamweb*?
a) 4
b) 7
c) 1,657, 394

When you have your answers ready, drop them on a postcard along with your name and address and send the lot to: Couch Potato Here I Come, CU AMIGA, Priory Court, 30-32 Farringdon Lane, London EC1R 3AU.

RULES AND REGULATIONS

1 No employees of Empire Software, Creative Reality or EMAP Images are eligible, so keep your hands off the video Andy.
2 The Editor's decision is final, and no correspondence will be entered into, unless you fancy a-play-by-mail game of chess.
3 Closing date for all entries is 20th November 1994.
4 Entries will only be accepted on postcards not bin liners.
5 Unusual pictures of *Pinkie* will be framed and hung on the wall.
6 For the last time, leave that video alone Andy!

SCREEN SCENE

Goodness, do we have some games lined up for you lot this month. They're so hot they're flaming. So you better not touch. Just give yourself an optical feast with this little lot.

A CU Screen Star is for games scoring 85%-92%. If a game gets one of these, it'll be of lasting quality and you can rest assured that, if you decide to purchase it, you won't be wasting your money.



SCREEN STAR

SUPER STAR

93% and a game's worth a Superstar. We hardly throw them around, but if a game gets one it'll be completely outstanding.

FIRST IMPR

A blink. A flash of light. In a fraction of a moment you have taken in everything around you and made your decision. Your opinion has been formed, and it'll take something really special to change that. I bet you never realised that first impressions could be so exciting.

ZONKED

Psygnosis

THE GAMEPLAY: *Zonked* is a very simple puzzle game, presented in a totally non-puzzle way. You play a little guy trapped in a building, who has to escape by building a bridge to the exit of each room. To do this, all he needs to do is push blocks around the forced perspective 3D room until they drop into the holes around the exit tiles.

There are obstacles all over the place, of course, such as fixed pillars, immovable blocks and other holes which impede your progress, along with all other items to slow you down, of course.

BEHIND THE SCENES: *Zonked* has been designed, drawn, coded and completed by the mysterious team known as Flatline.

WHAT'S NEW: The variety of blocks in the game is something a little special. Everything has its own weight and characteristics, which you have to use to your best advantage. Things might be stuck on glue, or incredibly heavy or even made of ice. To make life easier, there are various things dotted around to help you shift blocks, such as tractor beams and teleporters.

FIRST IMPRESSIONS: It looks like it's going to be a lot of fun. The only game I can think of that was anything like this is the old Hewson game *Anarchy*, which was incredibly addictive at the best of times, and it looks like this could be just as exciting. We'll have a full review next issue so, as Shaw Taylor would say: "keep 'em peeled."



CYBERGAMES

Cyberpunk Developments

THE GAMEPLAY: It's a beat 'em up, but is being touted as the best and most violent Amiga beat 'em up ever. Taking a lead from popular games like *Streetfighter 2, Mortal Kombat* and even the classic C64 title *Barbarian*, and mixing them all together, this could well be the game to knock the console market down to size.

BEHIND THE SCENES: This is the first title from new Swedish team Cyberpunk Developments, a two man team made up of Björn Fogelberg and Johan Lundin, based in the wilds of Angelholm. They haven't worked on anything else before, so there's nothing really at all to report.

WHAT'S NEW: The mixture of kicking and punching with swordplay make the game far more like the Palace game *Barbarian* than anything else, but the fact that every successful blow earns you money adds an element of *Elfmania*. The one new point is the inclusion of a Cybershop, where you can upgrade your weapons, as well as buy more energy and some missile objects too. You also aren't limited to fighting on the ground hand to hand. There's a monkey bar along the top of the screen you can climb across, as well as being able to summon mystery weapons, which stick out of the floor and walls and seriously damage your opponent.

FIRST IMPRESSIONS: We've seen an early playable version of the game, and while the actual control remains to be refined, the basic game isn't bad at all. A lot of thought has gone into the amount of moves each player can do, along with the variety of ways they can fight. It remains to be seen whether or not a playable game comes of it, but we'll let you see when we review it in the next issue or so.



ESSIONS

MEGARACE

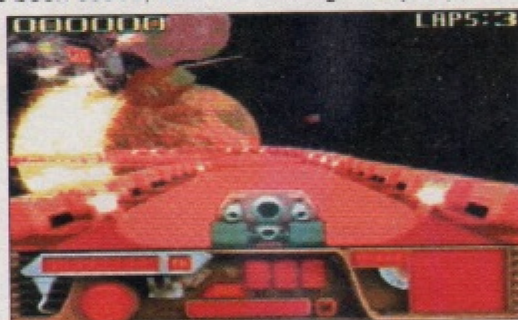
indscape



HE GAMEPLAY: A simple racing game ross a variety of landscapes in and around e major city. Like *The Running Man*, the egarace is one of the most popular TV shows the time, and contestants have to go against e of the hardest street gangs ever seen in a e or death chase, which will be watched by llions of people. You've got a choice of eight fferent vehicles to race in through the 16 acks in what's promising to be 'the best irtual Racing show ever!'



EHIND THE SCENES: *Megarace* has been coded, drawn and designed by Cryo, the st French team who are also working on *Lost Eden* for Virgin Interactive ntertainment. If Psygnosis need a hallenger to the 3D rendering crown, en these are the people to watch ut for.

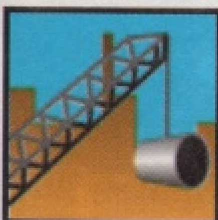


HAT'S NEW: The visuals are absotely unbelievable. Like the 3DO title ash And Burn, all off the backrounds, including the track, are e-rendered and spooled off the CD as you race. Only your sprite and the other cars e generated by the computer, which makes for an incredibly realistic looking game. st of all, however, has to be the intro sequence, where Lance Boyle, the host of the ow, introduces the programme with you as the star!

RST IMPRESSIONS: Stunning. We've seen a single car race around all of the acks, and it has to be said that the whole thing looks incredibly realistic. Like icrocosm, and the ill fated *Novastorm*, it has that 'must have' feel to it. If you are ter a game that gives you a reason to buy a CD32, then this could well be it. Look r a full review next issue.

OCEAN UNLEASHED

With eight full price Amiga games planned for release by Christmas of this year Ocean Software are taking their role as the UK's largest publisher seriously. Alan Dykes examines the evidence.



They call it the 'fourth quarter' in the software business; we call it the Christmas build up. The time of year when les grands fromages of the industry roll out their big guns to do battle for your cash at the one time of year they are sure you actually have it. And looking at these games it seems as though Ocean are going to pocket a fair chunk of those readies.

Despite rumours of a 'bad year' for Amiga games, and Commodore's recent predicament, we haven't really seen a dire shortage of software this summer. There certainly seems to be enough in development for Christmas too, even if it's not as much as previous years. Adding to all this good news Ocean have announced a development and publishing deal with Electronic Arts which has more than doubled the amount of products on their Christmas release schedule – a deal which included *Jungle Strike, PGA Tour Golf, Mutant League Hockey* and *Shaq Fu*. Throw DIDs *TFX* into this cauldron along with the Rollerblading conversion *Skitchin* and an original Ocean platformer *Mighty Max* and you've got the ingredients for success.

MUTANT LEAGUE HOCKEY

INFO
Price: £25.99 (A500/A600)
£27.99 (A1200)
Release date: October

Have you ever watched ice hockey on TV? Pretty violent eh? Well this is nothing like it – it's even worse. Of course it doesn't matter if these poor creatures get mangled up, after all they're just mutants, right?

Mutant League, for those who haven't seen it on other formats, is rather like *Brutal Sports Football*, except better. In fact it's a pretty good ice hockey simulation, full stop. It contains 23 teams which consist of athletically gifted but deranged lunatics and in play, against either the computer or a friend, you can pick up all manner of dangerous objects to throw at the opposing team. In time honoured ice hockey fashion it's not just a matter of playing the puck, Mutant League also involves fisticuffs and several other violent cuffs too. And just to make sure you don't miss out on anything there is an action replay facility, allowing you to see that last goal or maiming incident.

EA have a superb reputation for their sports sims and hopefully this will come across in the conversion process. *Mutant League* is an ideal two-player game and the A1200 version should be fast enough to prove to the console buffs that the Amiga is still a force to be reckoned with. More news soon.

SHAQ FU

INFO
Price: £25.99 (Amiga)
£27.99 (CD32)
Release Date: December

Would you involve Chris Eubank in a Tennis game? Hmm. This was my first question when I realised that the Shaq of the title is in fact none other than Shaquille O'Neill, of Orlando basketball fame. How was I, an un-streetwise London lad, to know that he is also famous as a martial artist – and rapper too apparently? Good for him. And good for us too because it means that yet another beat 'em up is winging its way towards our machines this Christmas.

I really shouldn't need to describe the basics of the game to to you, but for posterity's sake I will: It's for one or two players. No surprises here. You can choose one of eight fighters including Shaq. Nope, none here either. Each character has individually tuned special moves and there are lots of nice locations to fight in, all around the world. Nothing strange here either. Oh, and there is a tournament mode or simple one on one fighting. There we go, *Shaq Fu*. Different eh?

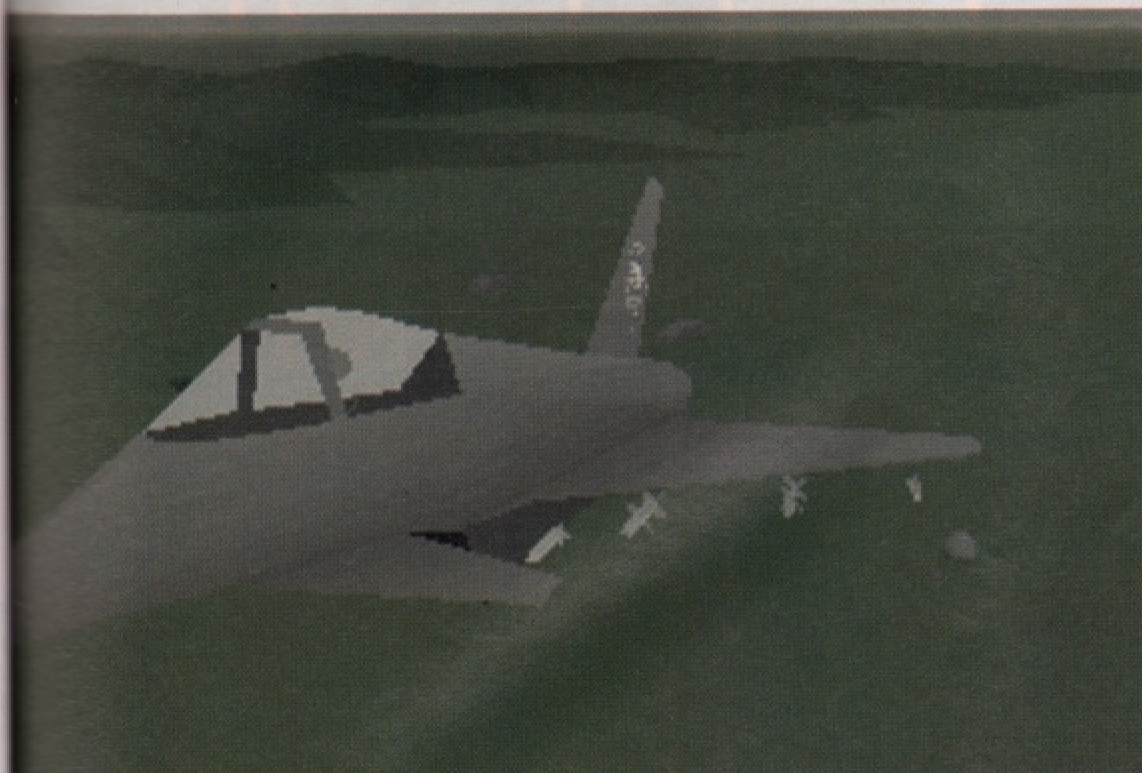
For all Amigas and CD32, *Shaq Fu* is still in very early stages of development, but then it's only barely ready on other formats, via EA, at this stage. Ocean are working full steam ahead with the licence and are determined to get it out by Christmas. On name alone it promises to be a big one, and with no sign yet of *Mortal Kombat II* for the Amiga, starved beat 'em up fans will no doubt lap it up.

PGA EUROPEAN TOUR

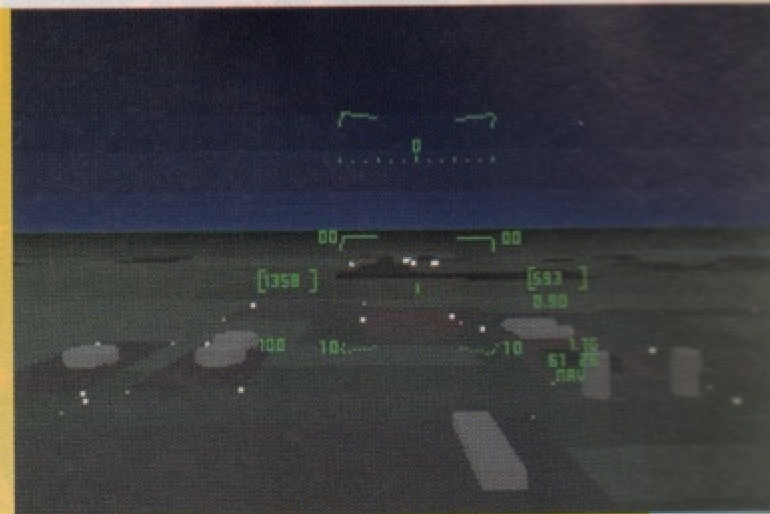
INFO
Price: £25.99 (A500/600)
£27.99 (A1200 & CD32)
Release Date: October

Tweet, tweet. Silence. Ah yes, that's what I love about golf, the peace and quiet of it all, the sense of well being and control, of one-ness with your surroundings. *PGA Tour* has always offered me this sort of escape, but usually in America. Now thanks to Ocean and EA I can enjoy 19 holes in my own back yard, well, so to speak – ie Europe. The courses available include ones in England (Wentworth), France (NGC Paris) and and Spain (Valderrama) and they have the weather conditions to match the sort of climate each country has. As usual there are pro contenders to slog it out with and a variety of challenges, including sudden death and match play.

Once again an enhanced graphics AGA version will be available for not much more cash (certainly not much more when you compare the price to other formats) and all versions will have updated sound effects to add a sense of reality.



Just one of the advanced fighters you are destined to fly in *TFX*, if you're lucky enough to own an A1200 (and a fast one at that).



Starry, starry night, *TFX* is in full flight. The detail is incredible – let's hope they can make the animation run smoothly.

TFX

INFO

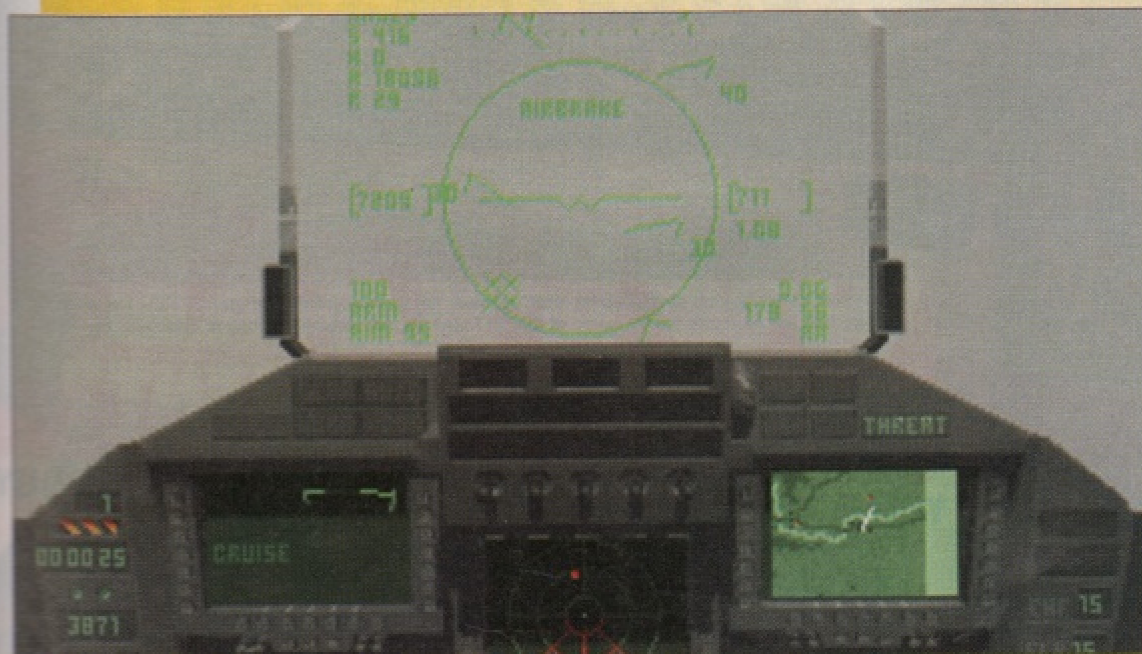
Price: 39.99 (A1200 only)
Release date: November '94

The one that almost got away. Potentially Ocean's biggest fish of the year, and the longest awaited. They've been promising this for the best part of twelve months now and a final release date, late November (that's 1994 folks), has finally been confirmed. For those not alive last year when the PC version swept the charts, *TFX* is the flight sim to end all flight sims. The title stands for Tactical Fighter eXperiment and the game gives you the opportunity to fly, in combat missions over what are still topical regions of the globe, one of three fighter-bombers. Only one of these, the F117A, better known as the Stealth Bomber, is actually in production at the moment, both of the others, the Eurofighter 2000 and Locheed F22 do actually exist in prototype form, as aircraft of the future.

It's a similar sort of scenario to *Wing Commander* only much, much better in terms of both graphics (AGA only graphics), control and realism. Because of the AGA graphics and the need for speed *TFX* will only be available for the A1200, which should also avoid *Wing Commander*'s deathly slow pace.

There promises to be over 5 million square kilometres of bitmapped landscapes, with 120 pre-set missions, in five war zones: Somalia, Colombia, Yugoslavia, Libya and, er, the South Atlantic(?). *TFX* promises to offer something for all types of player with options to play an 'arcade' style game where you don't have to worry too much about the planes themselves, just enjoy some (hopefully) fast paced action, or a 'full military simulation' ie, a more traditional flight sim where a working knowledge of the real dynamics of aircraft flight is necessary.

We hope to have either a review or a more in-depth preview of *TFX* next month but if it ends up anything like the PC version, *TFX* will be the most significant Amiga game of the year. It's also likely to be the most speed and memory hungry – and most expensive.



Control will be as difficult as you want it to be, with options for full flight simulation mode or 'easy' arcade mode.

Below: Flying at night.
Below left: Is that a transport plane I see before me? A Locheed Galaxy by any chance?





»



JUNGLE STRIKE
INFO
Price:£25.99 (A500/600)
£27.99 (A1200 & CD32)
Release date: October

Tyrants of the world beware! Electronic Arts invented a new genre with *Desert Strike*, and have followed up the original, on Mega Drive, with *Jungle Strike* and now *Urban Strike*. OK, so we're still behind them but, well, who cares? It's coming. *Jungle Strike* is simple: Destroy some more baddies. Lots more in fact. The son of the evil dictator you should have eventually killed in *Desert Strike* is back in action in the jungles of South America, and seeking to revenge the death of his father at the hands of the imperialist American scum.

Needless to say you play the imperialist American scum, piloting an imperialist American scum Commanche attack helicopter, packed with imperialist American scum air to ground missiles and cannon. You've also got the choice of three other modes of transport including Stealth Fighter and hovercraft. The action takes place at night, during the day, in mountains, over the jungle and over the sea. There are nine campaigns, each of which has a minimum of six levels. Due out for all formats in late October it will feature AGA enhanced graphics on the A1200 and CD32. The control method promises to be the same as the previous version and the animation as smooth. Unfortunately I haven't been able to play the Amiga version at first hand yet, but from what I can see so far it's at least as good as the Mega Drive version.



There is a wide variety of scenery spread out over the nine campaigns in *Jungle Strike*. With up to eight missions in each campaign that's a lot of terrain to cover before you beat the bad guys.



No! Danger Zone? What ever gave my Amiga that idea? There are only two SAM rocket launchers in the immediate vicinity. Only two. Aggh!

Excuse me, but this doesn't look much like a jungle, does it? Those wily fly boys have obviously tried to slip off to Mont Blanc on a skiing holiday and run into trouble on the way.



MIGHTY MAX
INFO
Price: £27.99 (A1200 only)
Release date: October '94

Not much is being released about *Mighty Max* at the moment, even though the planned release date is only just over a month away, but it is apparently a platform arcader with a cute, branded character based on a top-selling American toy. A one or two player game with simultaneous on-screen control and action and a choice of three characters, *Mighty Max* will be A1200 only because 'it's not possible to pack the graphics and gameplay into an A500' according to an Ocean source.

SKITCHIN
INFO
Price: £25.99 (A500/600)
£27.99 (A1200)
Release date: November '94

Skitchin is an arcade roller blading game that involves winning races against ruthless opponents on the wild streets of urban America. Anything goes in the quest for success, including tagging lifts from cars, performing stunts and knobbling your opponents with various street weapons, collectable on the route. At the end of a race, if you're in the money, you can upgrade your kit.

Another console conversion, *Skitchin* looks like a rather unusual combination of fighting and racing and although I personally didn't like it very much on the other formats I'll reserve judgement until I see the final version of this one.

BUBBLEGUN

It's got a cute name, it's a cute main character, it's got some cute animations ... and we've got an ugly games editor to review it.



There is a trend in the Amiga platform market that is more evident now than ever before – cuteness. *Bubble N' Squeak, Ruff 'N' Tumble, Brian The Lion, Kid Chaos* and now *Bubblegun.* In the good/bad old days, the emphasis was on fantasy art, with games like *Shadow Of The Beast* and *Barbarian*, and now that the Amiga market has grown up we are bombarded with small characters with wild haircuts and garish outfits, firing oversized weaponry at oversized enemy sprites that, let's face it, don't look like they could hurt a fly. The only saving grace with these obviously console inspired games is that they've been damn good. With the possible exception of *Bubblegun*, that is.

The crossed eyes say it all. This is one crocodile who has no idea what is going on.



TRAPPED

The story behind *Bubblegun* is a simple one. You are a small crocodile with a gun that can fire bubbles (hence the inspired name) who is trapped in a castle and has to find their way to freedom. Quite why they are trapped in a castle, or why they are carrying a large gun, or indeed why they are trying to escape isn't made clear at any point, but then who really takes any notice of game plots these days?

What you are left with is a very basic platform game, where you begin somewhere in the middle of a four-way scrolling maze. Dotted around the maze are a variety of objects, such as points bonuses, energy bonuses and time bonuses, but the most important things to look out for are sections of keys. You can carry three items at once, and there are three sections to each coloured key, so it isn't too much trouble to build up a complete key. Once you have the key built, all you need to do is find the chest with a coloured lock that matches it. Open the lock and fruit and gems fall out. If you're really lucky, a block with 'Exit' written on it will appear. This is the key that opens the level exit, and is the one thing you are looking for.

POINTLESS

Possibly the most pointless thing in the game is the *Bubblegun* itself. When you start the game, you have the gun and three pellets for it, and more pellets can be collected around each level. Once you've fired all three of your pellets, the gun is rendered useless, and you have no other means of attack, so you have to be very sparing in your firing of the weapon. The problem is that the bubbles that you fire travel almost no distance at all, so you have to be quite close to the thing you're firing at. Also, you have no way of telling which creatures are affected by the bubbles and which are not, so you don't actually know when you're firing whether or not you are going to waste a pellet. Mind you, if the shot actually connects, and the enemy you connect with is one that can be caught, the creature is encased in bubblegum, and you can jump on them to burst them (yuck!) and collect the bonus objects that they leave behind.

The controls are a little too fiddly for my liking. The character slides along rather than have any real contact with the ground, and while it's nice to have a smooth animation of the character turning to face the other direction when you move the joystick, it does take time to perform the animation which slows down the responsiveness of the game.

Bubblegun is a weak title, that lacks the class and polish of any of the recent platform games. I have to say avoid this one, simply because it just isn't worth the money. CU



With a spring in his step, Croc finds out that he's, once again, run out of bubbles.

The block at the top is a key segment, and at the bottom is a chest that needs a key.



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GENRE:	PLATFORM
TEAM:	IN HOUSE
CONTROLS:	JOYSTICK
NUMBER OF DISKS:	2
NUMBER OF PLAYERS:	1
HARD DISK INSTALLABLE:	NO
MEMORY:	1Mb

GRAPHICS	69%
SOUND	71%
LASTABILITY	46%
PLAYABILITY	55%

'A below par platform game. Just doesn't compare with recent efforts.'

OVERALL 58%



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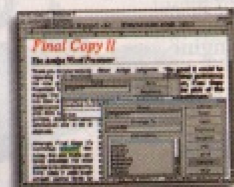
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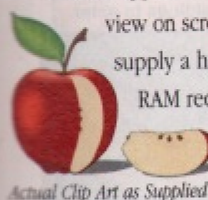
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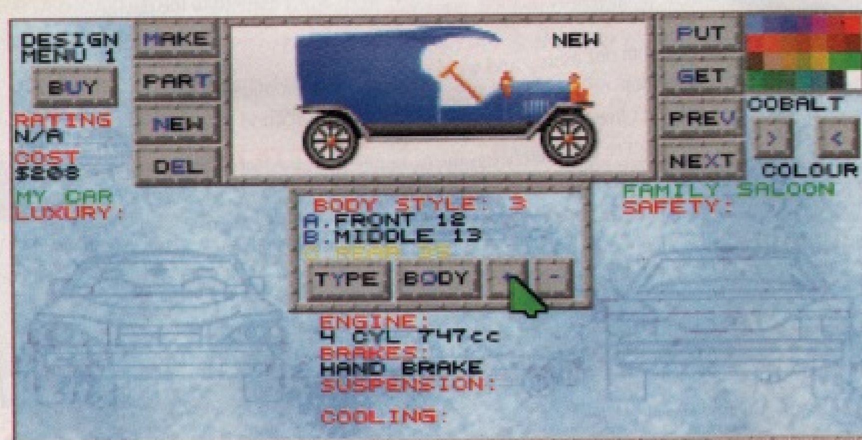


Impressions have come up with one of the most original ideas for a business simulation ever devised. Tony Dillon dons his fedora and starts smoking cigars ...



DETROIT





"Get up, everybody's going to lose their seat. You've got to lose your mind in Detroit Rock City". OK, so perhaps a very tenuous link with an old KISS song isn't the best way to start a review, but as it's has been swirling round and round in my head since I started playing the game, I just needed to tell someone about it.

After the success of Bullfrog's *Theme Park*, the buzzword at the moment is business simulations. Out the door go flight sims and combat sims and in comes accounts, marketing and producing consumer goods. Impressions already tried this a while back with their airline management simulation *Air Bucks* and didn't do too badly with it, but this time around it seems as though they have really hit the nail on the head.

BIGGER AND BETTER

Detroit is all about empire building (as opposed to Empire State Building – ha ha). More specifically it's about building an empire from selling cars á la Henry Ford, but there's a lot more to it than just that. You begin the game with one sales office, one factory, a small amount of money and the plans for a single car – the Model One. From this position you have to create the automated modern world, which isn't easy considering you actually start in the year 1908, when the roads are full of horse-drawn carriages and the car is a completely new concept. The overall aim is to make it all the way to the 21st century, developing new hardware and custom options as you go along, making more money all the time and generally trying to keep ahead of the other three car manufacturers, all of whom are fighting for that lead position too. I know it sounds horrendously complicated, and it seems like you'll just have too much to do at once, but bear with me while I explain.

There are really only five screens for you to work in. The first one you'll come across is the administrative office, where all your hiring and firing is done, among other things. In order to get things moving you will need staff and it's here that you recruit technicians and assembly workers (provided there are enough available) and assign them to various tasks. For example, there are seven major areas of design in a car (bodywork, engine, suspension, cooling, brakes, luxury items and comfort items) any of which you can assign technicians to design. Obviously, the more technicians you assign to a task, the faster you will get results. Similarly, you can assign assemblers to any of the six production lines in a factory, and you will receive a larger return from having more staff on the line. However, having loads of staff costs a lot of money, and you have to make sure you have a genuinely good product to be able to support such high overheads.

FROM A HAT

Once you have your office and factory up and running, you have to come up with a product. For the first year, you aren't going to be able to build anything new, simply because your technicians will need that first year to start developing new kit for you to play with. As a result, your first year in business is all about making loads of cash, and to do this you have to make and sell cars. The first real decision is where to sell the cars. As the game has been made as authen-

Your factory and production plant in all its glory. Click on the buildings to enter.



tic as possible, you already know that there is little point in trying to sell your wares in places like South America and Australia in 1908, but there is a market in the more developed parts of the United States and Northern Europe, so that's where you open your sales offices. Then you have to set your marketing strategies, deciding how much you are going to spend in each sales area on advertising in magazines, newspapers, billboards, TV, Radio and any other media that might become available as time goes on. When selling any product you need to build awareness, so be prepared to spend quite a bit on advertising.

The last thing you need to do is set the price of the car, and to see how you should be pricing it, you need to go back to the admin office and check your office reports. Here you can view almost any aspect of the game, from how much profit your competitors are making to the estimated market demand for your cars worldwide. You can also find out exactly how much you opposition's cars are selling for in various parts of the world, and adjust your market strategy accordingly.

COWBOY BUILDERS

The real secret of the game, however, has to be the car design itself. Don't worry though, you won't need a degree in automotive engineering. At the start you are given a set of blocks to work with, from body shapes to the various internal parts of the car, from which you have to try and build the most exciting, inspiring and 'must have' vehicle ever seen. Once you have created your ideal car, you can choose the colour, give it a name and build a prototype, which you can then test for speed, braking and road handling, at the end of which you are given a percentage score for the car – the higher the better.

It all comes with the standard quality of Impressions packaging, with two game manuals, a cheat card to get you going plus a concise history of the motor car through the years, just to give you some idea of how the market has developed in real life, which you can apply to your game strategy. It isn't often that a company puts this much effort into their packaging, and it really does add to the quality of the game. Three cheers, I say.

Detroit looks great, as you can see, with watercolour images making up all of the screens. Unfortunately, the game doesn't have the animations of the PC version, but because the only part of the game that actually uses this is the testing screen, which isn't completely necessary, this failing is not much of a problem.

EASE OF USE

Playing *Detroit* is actually very easy. The layout of the program is logical enough to leave you with little reason to refer to the manual. Everything is accessible from the mouse or keyboard, and there are more than enough shortcuts to get you to what you want with the minimum of effort. One particularly nice feature is the fact that when you click on the 'next month' icon a screen appears with a checklist of all the available things you can do in the game, with ticks by all the things you have actually done. This serves as a handy reminder for things you may have forgotten to do, so that you don't end up losing the game simply by being forgetful.

Detroit is an excellent game. The nicest thing about it is the fact that Impressions have taken a topic which should inspire many, and presented it in a way which is satisfying enough to keep you playing while simple enough to appeal to the masses, not just the strategy buffs. If you want a game that will take up your days like very few others can, then this is the one to get. CU

Your technicians and researchers are always on the lookout for new designs.

Your own office in Admin has the nicest sofa in the game.

In the marketing area you set your budgets. Over time, you get TV and radio ads too.

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RELEASE DATE:	OUT NOW
GENRE:	STRATEGY
TEAM:	IN HOUSE
CONTROLS:	MOUSE, KEYBOARD
NUMBER OF DISKS:	2
NUMBER OF PLAYERS:	4
HARD DISK INSTALLABLE:	YES
MEMORY:	1Mb

GRAPHICS	82%
SOUND	71%
LASTABILITY	85%
PLAYABILITY	86%

"Accessible yet deep strategy game. Very involving. Very entertaining."

OVERALL 85%

Everybody loves a good space exploration game, and thanks to Grandslam, there's one more to play with. Matt Broughton packs some extra sausages and heads off into the unknown galaxy.



REUNION



I'd like the sofa over by the window, the painting on the north wall, and the toilet over by the door. Ta.

By the end of the 26th century, man was reaching out to the stars like never before. Enormous colony ships were sent out to the furthest reaches of the galaxy to search for Earth-type planets.

After many many years of exploration, one of these ships discovered a likely system and travelled nearer to claim it in the name of human-kind. Unfortunately, a collision with an unchartered asteroid field damaged the warp generators, and though the ship arrived safely at the new star system, the stress of deceleration caused the generators to explode, leaving the crew to escape using safety pods. Most didn't make it, and those that did were faced with an awesome task; to build a new colony – a New Earth.

PRESENT DAY

Well, that's all history now. The date is 2927 and New Earth is a thriving community; self sufficient, stable and free from conflict and disease. Having achieved a technical level to rival that of your ancestors, the people of New Earth have, not surprisingly, decided that it's time make contact with their parent planet once again, and as President of New Earth, it has been put to you to lead this glorious expedition to Earth.

Hello! Would you all like to be my friends?



WHERE'S MY COMPASS?

You start the game as a lone leader, charged with the task of creating not only a technically advanced exploration force, but one able to defend itself against any hostile beings encountered along the way. To do this you need to call upon the services of a number of advisors, each an expert in their own field. There are four areas to be covered; development, fighting, building, and piloting, and each offers three likely counsellors. Fairly obviously, the more expensive the staff, the higher the level of skill they display — which becomes very important once you start to really develop in your level of technology.

A major part of your strategy lies in the research and development of new technologies, along with the exploration of new worlds for colonisation and mining (absolutely necessary if you want raw materials for your projects). In this way, you cover your losses and expand your personal 'empire' and subsequent base of operations.

Reunion takes a lot more explaining than I can hope to do on a single page, but suffice it to say (and this is a severely inadequate summary) *Reunion* is a very clever mixture of strategy and planning, with a bit of God-sim-ness in there to boot. Time and money must be spent on exploration and collecting mining produce, but never at the risk of falling behind in technology or military might.

Some inventions will only be 'thought of' once you've come up against a specific problem, so, for instance, you're not likely to come up with a translator until you've actually encountered an alien race. You will also find that some of the aforementioned aliens are willing to help you advance, which can, if dealt with correctly, save you a lot of time and effort.

The player interface is friendly and well thought out, giving the player a number of different ways to access the same area of he game, as well as letting the user move his attention between different forces, planets and craft, and ... er etc.

BUT ...

Unfortunately (I'm sure you thought it was too good to be true) *Reunion* is a nightmare to play unless you've got a hard drive. Even with an A1200 and an external drive (which is how I played it for most of the time) the disk swapping is hell. I realise that Grandslam are trying to push the Amiga and bring us nice PC-style games, but I'd advise this only to the patient people out there.

The other criticism that I'd level at *Reunion* is the learning curve — initially, there's just not enough to do. You'll probably have one game of *Reunion* where you make all the wrong decisions, and generally cock-up all over the place, but once you do know what to do, there's a lot of sitting about waiting for things to develop. You can fast forward time, but then you ultimately suffer, as precious minerals remain on distant planets, uncollected.

Reunion is a clever, interesting and absorbing game, but doesn't quite collect a classic rating because of its anti-floppy speed and the lack of pressure timing that, say, *K240* has. However, if you're a hard drive owner who likes good, long exploration adventures though, this could be right up your valley. CU

Oh dear. I do believe that sending my six fighters up against that alien horde was a bad idea.



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TEAM:	IN HOUSE
CONTROLS:	MOUSE
NUMBER OF DISKS:	5
NUMBER OF PLAYERS:	1
HARD DISK INSTALLABLE:	YES
MEMORY:	1Mb

GRAPHICS	86%
SOUND	85%
LASTABILITY	81%
PLAYABILITY	80%

"Often slow, but still absorbing stuff."

OVERALL 80%



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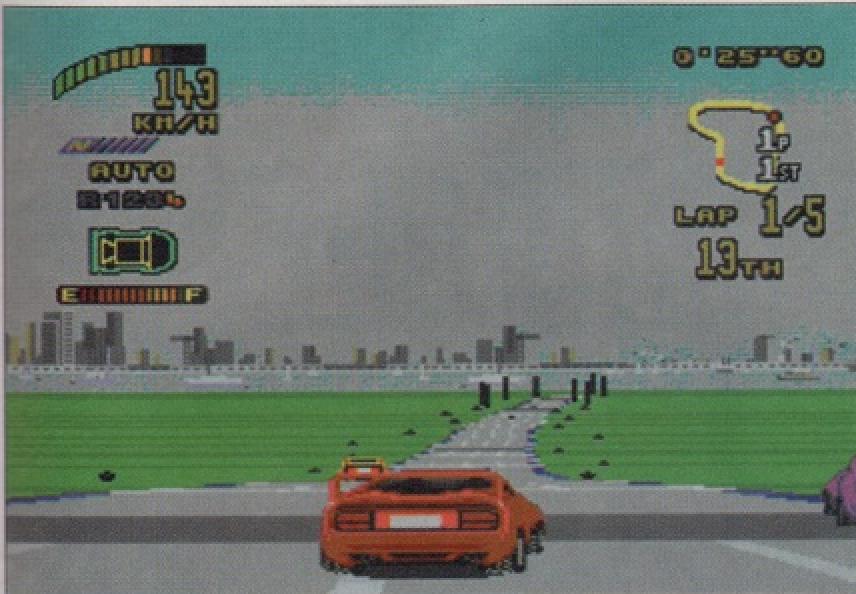
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TOP GEAR 2

LET HER RIP!!

Gremlin have held the Amiga racing game crown for some time now but will they hold on to it with a console conversion? Tony Dillon gets behind the wheel and goes "brummmm". (Actually he can't really drive).





Believe it or not, those dots in the middle distance are actually the other cars in the race.

If there is one mainstay that Gremlin Graphics is famous for, it has to be the racing game. *Supercars, Lotus, Nigel Mansell* and others have always been the secret of their success. Most people thought that *Lotus 2* and *3* were the definitive Amiga racing games and even Core Design's superb *Jaguar XJ220* couldn't topple the Sheffield racers from the top of the pile. Which is why I find it so interesting that they should feel the need to convert a SNES racing game, and not a particularly good one at that, to the Amiga. Still, my lot isn't to reason why. (*You're right, it's to get on with the review! – Ed*)

STANDARD START

As you may have guessed, *Top Gear 2* is a racing game, and to be honest it's a pretty standard one at that. You simply have to race around the world in a league against 19 other drivers, through various weather conditions, with the aim of coming first every time. Naturally, your car goes faster than all the others, yet it seems to have tremendous difficulty in gripping the road on a corner, and so you have a far harder time actually completing a lap of any given course than the other drivers on the road. Sound familiar?

LET'S GO!

As well as receiving championship points at the end of each race, you also receive an amount of money reflecting your final position. This cash is accumulated over a number of races, and can be spent before each one on adjustments and improvements to your car.

For example, you can soup up the engine, or add better tyres (or Wet Tyres for races in the rain), and if you like you can even give your car a respray, free of charge, for those of you who don't like the default colours or just fancy a shocking pink race car. There are three levels for each upgrade and as usual the best costs the most. As you can probably tell by now, this game isn't exactly packed full of surprises.

HINDSIGHT

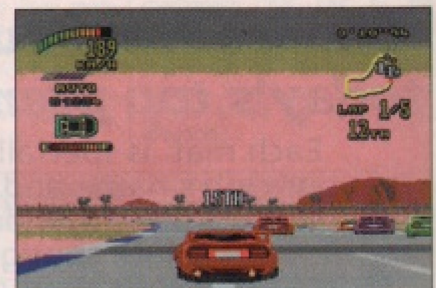
Playing this game, you realise what it was that made the *Lotus* trilogy as popular as they were – smooth animation and a nice, solid and responsive feel to the car. Although the update of the track and objects is running in a frame most of the time (it comes down to about three frames when rain or any other conditions are overlaid onto the screen), the game just doesn't look anywhere near as smooth as its predecessors. This is really down to the fact that the scaling on all cars is terrible. You are given no real sense of distance or perspective simply because the competition go from being the same size as your automobile to dots on the horizon in about five steps, which just isn't acceptable these days.

Also, the game just doesn't feel right. The car is quite slow to respond most of the time, and you end up fighting the controls more often than not, where you should actually be in tune with the game itself. I know it might sound like a load of hippy nonsense, but the key to this kind of game is when you forget about how you're controlling the game and just play it intuitively, er, use the force as it were.

At the end of the day, *Top Gear 2* is a real let down. It's an adequate racing game, with no frills, but it really just does not match up to Gremlin's glorious past. For those of you who have never played a racing game before it's worth a look. If, however, you've already played games such as *Lotus* or *Jaguar XJ220* – avoid. CU



Before each race, you are shown the weather!



Coming up though the pack.





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RELEASE DATE:	OUT NOW
GENRE:	RACING
TEAM:	IN HOUSE
CONTROLS:	JOYSTICK
NUMBER OF DISKS:	2
NUMBER OF PLAYERS:	2
HARD DISK INSTALLABLE:	YES
MEMORY:	1Mb

GRAPHICS	64%
SOUND	71%
LASTABILITY	73%
PLAYABILITY	70%

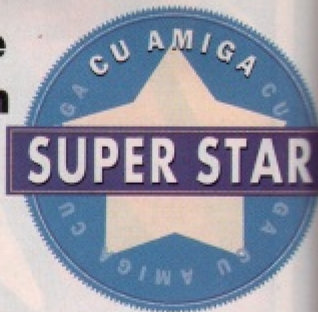
Considering its forerunners this is a bit of a disappointment.

OVERALL 71%

Mouse mats



What's this? Renegade are releasing another platform game, and claiming it's the best ever? Tony Dillon investigates with a raised eyebrow.



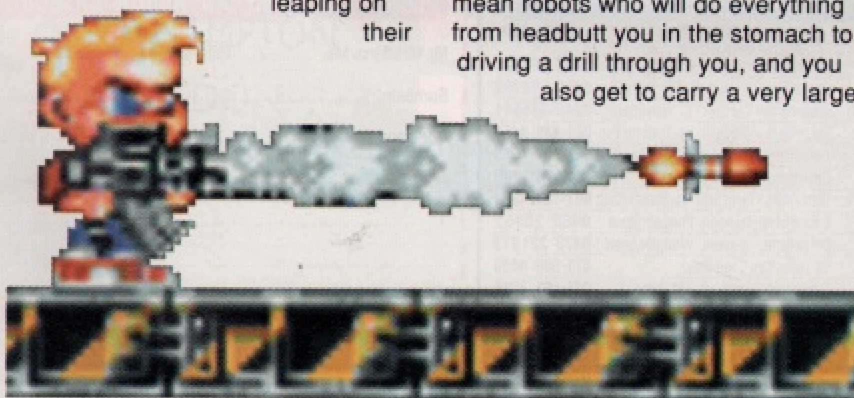
RUFF 'N' TUMBLE



You don't want to go up there, mate. After all, there are two coloured marbles and a weapons power-up on that platform on the right.

I know that I've said it before, but this game has to win the award for having the strangest plot ever devised. Ruff (who is the young fair haired boy of the title) enters a fantasy world after playing near a mysterious rabbit warren. When his marble rolls down a tunnel, he leaps at the chance to be transported to another world to battle with the evil Dr Destiny and his Tinhead army. Armed with a variety of weapons, Ruff battles through four worlds and 16 levels to defeat his enemy. Weird or what?

As you can tell from the screenshots, or if you've already taken a sneaky look at the genre box in the verdict panel, *Ruff 'N' Tumble* is a platform game. What you won't be able to tell from the screenshots is that it's a platform game in a class of its own. It doesn't look like it should be on a console. It isn't even remotely cute in its handling of weapons. It's extremely violent. You don't kill enemy sprites purely by leaping on their heads, no there's a lot more to it. But more on that later.



LOW FAT SPREAD

The game is spread out over four worlds; forest, caves, factory and Dr Destiny's Castle, with each world being made up of four huge levels. The aim on each level is always the same, however, which is to collect a large amount of marbles of all different colours, a set amount of which must be picked up before the exit to the next level is opened.

Naturally enough, when you reach the end of the world, you have to go against a giant sprite in the guise of an end-of-level monster. There are coins dotted all around the levels too, a hundred of which guarantee the player an extra life, along with all manner of other bonus objects which just increase the player's score.

This is nothing really new here but what does make *Ruff 'N' Tumble* special is that it is an extremely playable and polished product. Jason Perkins (code) and Robin Levy (graphics), have managed to create what could almost be described as the perfect blend of platform game action and a shoot 'em up. Like I said, you don't jump on the bad guys, and you don't get to be cute at any point. What you do get is to go up against some fairly mean robots who will do everything from headbutt you in the stomach to driving a drill through you, and you also get to carry a very large gun. But that's only part of the fun.

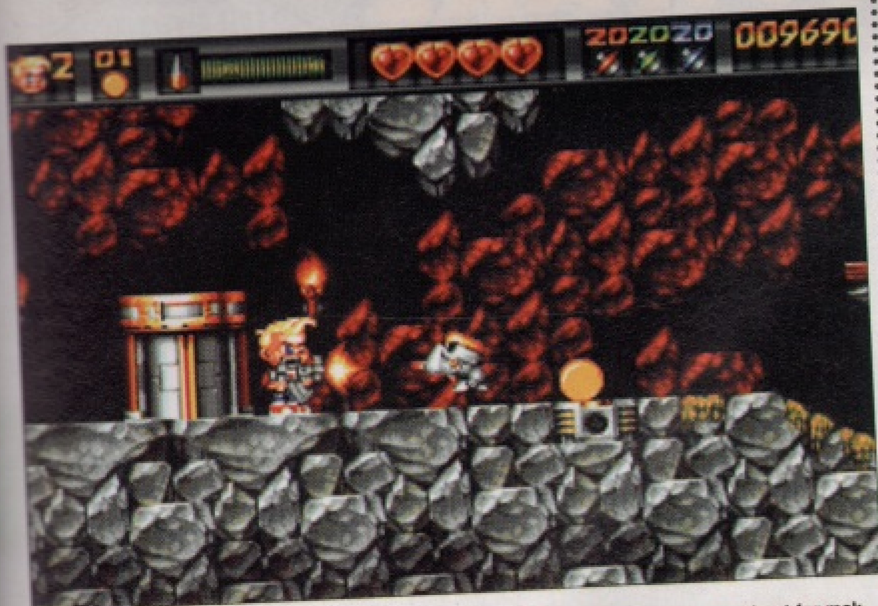


He may have a cute haircut, and perhaps his cheeky grin doesn't give you the impression that he's a full on killing machine, but Ruff races with a determination that many find hard to match.

When you start the game, you have a fairly weedy weapon. Collect a couple of power-ups and your puny little pop gun can be turned into a rapid firing machine assault rifle with enough kick to saw a house in half. But that's not the good part. The good part is when you get to collect some of the other weapons in the game, such as the laser pulse rifle or, best of all, the flame thrower. I can't explain why, but there is something about swinging a stream of fire around the screen, wiping out everything in sight that is just so satisfying. *(I'm getting worried about Tony – Ed.)*

As well as the basic one hit robots to kill, there are also more dangerous enemies, like Bobby with his Blunderbuss (pictured) or Tommy with his Tin head.





(Above) On the second world you get to go against small driller robots with a penchant for making large holes in you.
(Below) When it gets too much, then it's time to get mad!

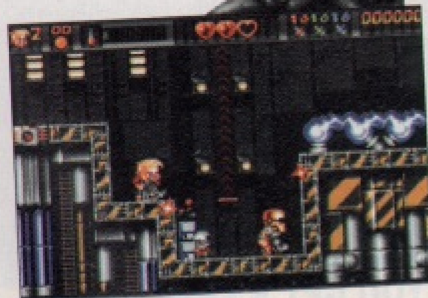


machines, with the sort of sound and graphic content that sits firmly in the modern day. I guess what I'm trying to say is, shucks, just go and buy it will you? CU

ARE YOU EXPERIENCED?

Ruff 'N' Tumble's design is superb. Each level flows along nicely (maybe that's the wrong word!) and there are no awkward moments in the game. All the jumps and platforms are in logical places and there are 'no leaps of faith', as Tom Watson from Renegade is so keen to point out. What this means is that you can generally jump to another platform without first checking where you are going to land. Even if you can't see exactly where you're going there are always clues – which makes things much less frustrating and much more interesting.

At the end of the day, *Ruff 'N' Tumble* is an excellent game, one that shows the genuine effort that has gone into creating it. A true Amiga platformer it tips its hat to the simple playability of yesteryear's



When all's said and done, there's nothing to do but retreat.

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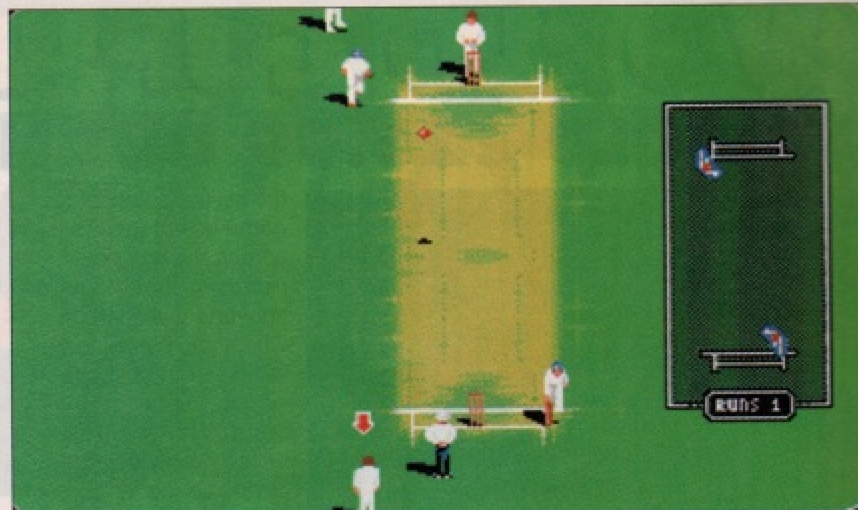
RELEASE DATE:	SEPTEMBER
GENRE:	PLATFORM
TEAM:	WUNDERKIND
CONTROLS:	JOYSTICK
NUMBER OF DISKS:	2
NUMBER OF PLAYERS:	1
HARD DISK INSTALLABLE:	NO
MEMORY:	1Mb

GRAPHICS	93%
SOUND	89%
LASTABILITY	90%
PLAYABILITY	94%

"An absolutely stunning game."

OVERALL 92%





GRAHAM GOOCH'S CRICKET

TEST MATCH EDITION

Last year, Audiogenic swept the board with their first cricket sim. This year they're going to do it again, according to Andy Nuttall.

The thing that really strikes me about cricket titles is that they're attempting to simulate a game which is quite slow and tedious to watch. While I was always fond of playing cricket back in school, since then I've found test matches only marginally more exciting than snooker in the telly-watching stakes. Every time it's on I find myself vocally urging the bowler to hurry up, especially the allegedly 'fast' bowlers who spend aeons sauntering back from the pitch before getting a good run up for the bowl.

Playing Amiga cricket, though, is potentially much more interesting. Even the poorer cricket simulations which have appeared on the PD scene over the years have been superior to their non-interactive TV counterpart, simply because you have some control over what goes on. A year ago, Audiogenic released *Graham Gooch World Class Cricket*, a game which was widely acclaimed for combining a decent game engine along with believable graphics and sound effects. Always a winning combination, I find.

Now, the same company has released a special Test Match edition of the game, to coincide with, er, the Test Match between England and South Africa (which is probably over by the time you read this, incidentally). The improvements are few, but the game presumably warrants an update anyway simply because this is a new cricket season, bringing in new names, faces and, of course, the South African test side, so long out of world cricket.

Gooch Cricket has a comprehensive database of world cricket, pulling in all sorts of data which doesn't just include player's names, but also their abilities and strengths – so you quickly find out which batsmen are the strongest, and where to place the fielders for the best results. For this bit you really need a working knowledge of cricket, but the computer does help you along which means that even beginners soon pick up the basic rules (silly mid-offs, bowling maiden overs, that sort of thing).

The Test Match edition, as well as being more difficult than the original, also includes a long list of actual matches which are saved half-way through so you can continue from where they left off – a bit like "What happened next?" from *A Question of Sport*, except you get complete control. Some of the most popular test matches (apparently) are saved, including the recent West Indies vs England in Antigua (where Brian Lara scored his record-breaking 375 runs), and the perhaps less well-known England vs Australia in 1902. Yes, well ...

Thankfully, even though Audiogenic has built a good simulation, the actual in-game graphics are great. Huge sprites form the bowler, batsmen and in-fielders, so the game looks like a coin-op rather than a computer sim, which should satisfy the less cricket-knowledgeable among you. *Gooch Cricket* really is cricket for the masses, because it has something to satisfy everybody, and only some pretty lengthy disk loading to work against it. As a one-player game the Amiga puts up quite a good fight (depending on the quality of the teams being played), but, like most sports games, it's best played with two people.

And hey, even the presentation's good, so while setting up the many options in-between matches isn't exactly a joy, it's not as frustrating as many games of this kind. I can't pretend that *Gooch Cricket* will convert non-believers to cricket, but even if you only have a small interest in the game, *Gooch* will have something for you. CU





No tampering with the ball please – it just isn't cricket.

CHEAP UPGRADES

If you already have the original *Graham Gooch Cricket*, it might be worth giving Audiogenic a quick bell about a cheap upgrade to the Test Match edition. We're not promising anything, but mention that you read the review right here in CU AMIGA, and you just might get it for, oh, £15 or so.

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RELEASE DATE:	OUT NOW
GENRE:	SPORTS
TEAM:	IN HOUSE
CONTROLS:	JOYSTICK
NUMBER OF DISKS:	2
NUMBER OF PLAYERS:	2
HARD DISK INSTALLABLE:	NO
MEMORY:	1Mb

GRAPHICS	83%
SOUND	81%
LASTABILITY	86%
PLAYABILITY	85%

"A decent update of the excellent original."

OVERALL 84%

WORLD CUP USA 94

US GOLD £25.99 OUT NOW



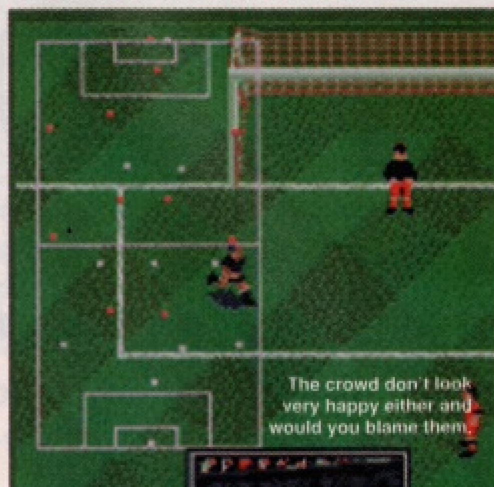
It's interesting to note that, although US Gold were pleased as punch about getting the official licence to the *World Cup* held in the United States a little earlier this year, they didn't actually release the product for the Amiga until the event was well and truly over. Obviously this only came about due to programming slippage, as often happens, but it's still quite amusing to see that one of the selling points of the game is that (as the flash across the box proclaims) it contains a free souvenir wallchart, in which you can fill in the results of the matches you finished watching a few months ago. Still, nobody buys a game purely on the strength of the name, so let's brush all that aside and take a look at the product itself.

Naturally, it's an arcade soccer game, along the lines of everything from *Kick Off* to *Microprose Soccer* – a field that has been more than adequately tailored for recently with titles like *Empire Soccer* and *Sierra Soccer*. Unfortunately, it just doesn't come anywhere near as good as either. *Empire Soccer* is fun, *Sierra Soccer* is fast, *World Cup* is bordering on unplayable. The control method is awful, with your players scooting



Oh dear, not only is the game too late for the World Cup, it's not very good either.

about at such a high speed it's almost completely impossible to do anything



The crowd don't look very happy either and would you blame them.

with the ball. The ball movement is jerky and unconvincing, and there is almost no sign of computer intelligence at all. A bench test showed that the computer players did the same thing from kick off five times in a row – three diagonal runs and then a shot that goes nowhere near the goal.

The worst thing about the game is the menu system at the start. Surely football games have evolved far enough to have a menu that you can use without referring to the manual. Maybe US Gold see this collection of meaningless icons as a bit of a problem, or they wouldn't have devoted almost all of the manual to explaining what it is. Basically, *World Cup* is a big let down.

Tony Dillon **42%**

GULP!

ICE £25.99 OUT NOW



Could it be that the ghost of Davy Jones himself is out to stop you?



Bombs are just one of the hazards our fishy friends have to deal with.

Gulp! is ICE's first release since the rather ill-fated *Total Carnage*, and it's nice to see that it's actually a reasonably good game. As you can probably tell from the screenshots, it's got an awful lot to do with fish. To capture the essence of *Gulp* in a nutshell, it's *Lemmings* underwater, but with much more interaction with the background.



The aim of each level is to get a certain number of fish from the inlet pipe to the exit, while avoiding everything if possible. The player is allocated a certain number of 'morphs', which can be applied to any fish you care to mention. By selecting one of these special abilities and clicking on a fish, you can change them from their usual physical appearance to everything from walls to torpedoes. These different abilities are used to get past various obstacles within the game, and of course you only have just enough of each to actually get you to the end of the level. Tactics is the name of the game here.



By chaining the fish to weights, they drop through the water to lower levels.

The levels are large, and fairly intricately laid out. Most people will find *Gulp!* incredibly hard to play for the first hour or two, simply because there is so much to watch out for, and so much going on at once. Thankfully, you are able to pause the game and scroll around the map, so you shouldn't find it too much trouble planning your route; it's just the execution that's the hard part.

Gulp! isn't a bad game at all. Although it sometimes can get very confused on screen, there are some really nice ideas in there. It won't hook everyone. In fact, I don't even think it will hook everyone who liked *Lemmings*. You'll either love it with a passion, or you'll play it once and never look at it again. It's a time-honoured statement, but I think with this one you're really going to have to try before you buy.

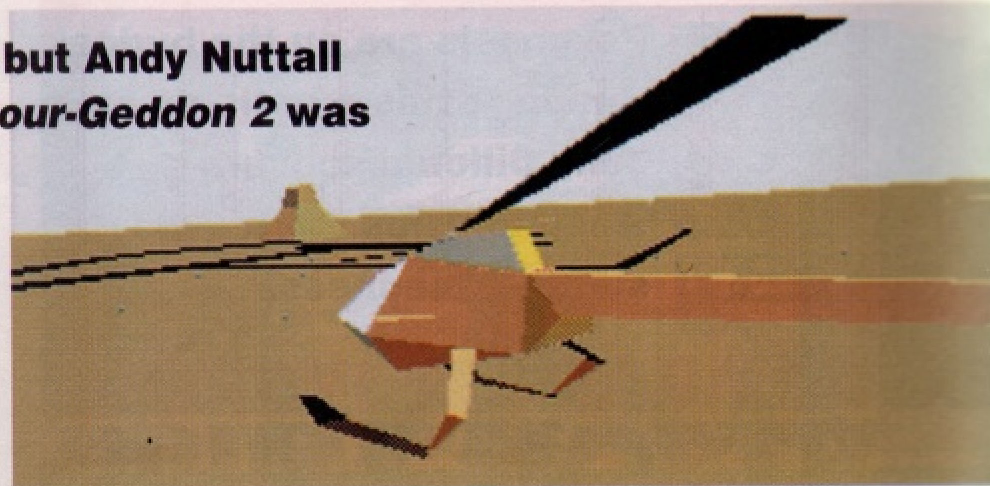
Tony Dillon **73%**

ARMOUR-GEDDON 2

CODENAME HELLFIRE

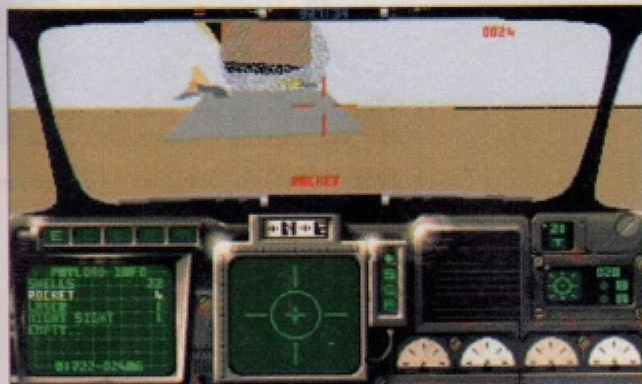


It's been a long time coming, but Andy Nuttall reckons that the all-new *Armour-Geddon 2* was worth the wait. No, really.



One of the most manoeuvrable ways to get around the game – take your chopper to the skies!

What is it about *Armour-Geddon 2* that I find so maddeningly addictive? On the one hand it's a kind of extended flight sim, using all the known MicroProse-style techniques to make you believe you're actually in the air (or rolling along the ground, should you be commanding one of the many ground craft available). On the other, it's a sheer test of nerve and reflexes, as you attempt to juggle between controlling one craft and up to five others simultaneously. Not easy. And on the, ah, third hand, it's packed with strategy as you attempt to rid the world of the disgusting Hellfire.



Taking out a mountain with a missile? Well, it's all-out war isn't it?

It's the future, you see, and Hellfire is an intelligent defence satellite which once threatened to cloak the earth in a nuclear shroud. At the last moment, just before it pressed the metaphorical 'red button', it malfunctioned, and the Earth Defence Network (EDEN) breathed a collective sigh of relief. Now, though, it has begun its countdown to doom again, but this time EDEN, and you, are determined to be ready for the onslaught.

WHIRLYBIRD

The idea behind *Armour-Geddon 2* is to build a rocket which can destroy Hellfire before it does more damage. At your disposal you have a number of air and land craft, some capable of fighting, some carrying cargo. Somehow you have to use all of your resources to mix together all the available components from all around the planet, and create this rocket which could just save Earth. The Hellfire's cunning, though, and has control of a whole army of fighter planes and ground attack vehicles, hell bent on stopping your mission. However, If you can beat these enemies and gain control of their bases, you will capture extra resources (and technology) all of which will help you create a bigger and much more efficient rocket.

The vehicles at your disposal aren't difficult to control (except the helicopter, obviously), and I reckon it's possible to complete the game using each vehicle separately. It's definitely advisable, though, to multi-task and get used to controlling more than one at the same time. Some of the journeys you're likely to make will be shorter than others – moving the larger components of your rocket, for example, will need a good long journey by land – and while that motors along the landscape it's useful to have at least one aircraft solely to defend it against enemy attack.

Longer journeys can be set via a series of coordinates on the main map screen. The craft will then begin moving, and make its way towards your marked destination. Although the vehicles carrying valuable cargo will be armour-plated, you can place guns and other weapons on them so that if they do happen to get stranded in the middle of the desert, at least they're not a sitting target waiting for the enemy to come along.



A shot from the unusual intro sequence.

FITTING THEM OUT

Each of the vehicles can be equipped with a variety of weapons and support kit. In addition to the usual list of lasers, there's a range of missiles and nice technical add-ons like night-sights, cloaking devices and teleporters.

Of course, as with all the best games of this type, you're not just handed these weapons on a plate. In fact, most of them are unavailable at the start of the game: instead you have to plough money into the inventions screen, enabling your scientists to busily invent new equipment as you progress.

The enemy is not passive though. It has an intelligent strategy for closing in on your base, knocking you out and saving Hellfire. This is where your strength as a strategist and tactician is tested. For the whole game you need to finely balance your attention between defence and attack, in a way those familiar with *Dune 2* will recognise. Except, of course, *Armour Geddon 2* is played out in excellent first-person 3D.

Armour-Geddon 2 is one of the most difficult games I've ever played, but also one of the most enjoyable. I haven't been tempted to burn the midnight oil to finish it, because I think that's a long way away, but for me it's a game which is nice to dip into every now and again. The balance between shoot 'em up action, strategic manoeuvres and the economics of inventions is superb, making it an all-round game that has something to satisfy everybody. CU



Plan your strategy on the map screen.

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RELEASE DATE:	OUT NOW
GENRE:	SIMULATION
TEAM:	IN HOUSE
CONTROLS:	MOUSE
NUMBER OF DISKS:	3
NUMBER OF PLAYERS:	1 or 2
HARD DISK INSTALLABLE:	YES
MEMORY:	1Mb

GRAPHICS	85%
SOUND	81%
LASTABILITY	89%
PLAYABILITY	87%

"A bit like juggling plates, only fun."

OVERALL 87%

VFM


BUDGET

Psygnosis are on the budget rampage this month, as Tony Dillon discovers when he tries out a little summer madness.

COMBAT AIR PATROL

PSYGNOSIS £12.99 OUT NOW


Just a single frame from the glorious intro sequence. *Combat Air Patrol* is one of the best presented flight simulators ever.



Flight simulators are a funny thing sometimes. Take *A320 Airbus* for example. Extremely popular in some quarters and totally shunned in others. The reason? It's just too realistic for its own good.

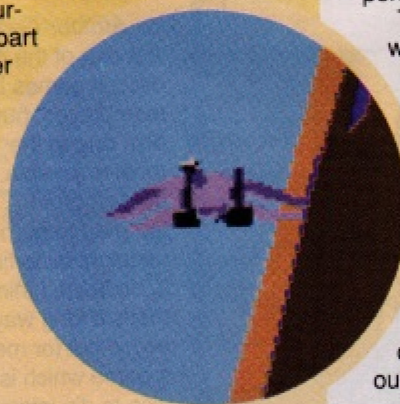
Then take something like *F/A-18 Interceptor*, which was just as popular to others, for completely the opposite reason.

Combat Air Patrol was an attempt by Psygnosis to blend the arcade action of one with the realism of the other, and a surprisingly successful attempt it is too.

Basically it's a very fast, very smooth simulation of a multi-role combat aircraft in a battle situation – no surprises there. You get to take part in a variety of missions spread over a campaign, taking out a wide variety of targets with a myriad of weapons. Excitement abounds as you soar over the landscape, pulling almost impossible turns and and humming tunes from *Top Gun*.

Combat Air Patrol has nothing particularly new, but it is extremely playable, although I have to say I doubt the lastability of it. A fun flyabout, and worth getting hold of if you don't want too much of an aeronautical challenge or a flight sim that's overly realistic.

80%



WALKER

PSYGNOSIS £12.99 OUT NOW

DMA came up with one of the most bloodthirsty arcade games ever when they, with the help of Psygnosis, released *Walker* to the waiting world in February of last year. Coming soon after the release of the first *Robocop* movie, the idea of a large, super destructive walking robot was fairly fresh in most people's minds, but they never pictured something like this – a 40ft tall beast that can fire in all directions, and has gone a little haywire. The army are sent in to take it out, and the player, as Walker, must defend himself.



Stomping through the city streets, the 40ft high walker causes chaos and destruction wherever he goes.

It's an extremely playable and addictive game and has been quoted as being 'A fast and frantic blast that won't disappoint.' The attention to detail is magnificent. Every tiny sprite is superbly animated, and the cumulative effect is one of overload – the game is just stupendously violent.



Lining up your guns, you prepare to blow away the little guys. If you d[on't want] to shoot them, you can walk on them instead.

One thing that most people will find confusing, though, is that you need both the mouse and the keyboard to play the game – the mouse moves the gunsight and the keyboard actually moves your walker back and forth. It all works a lot better than it sounds and before you know it you'll be blowing the little guys out of helicopters faster than you can say: "Die in your beds, you English pigdogs. Ghnarg ghnarg!"

84%

WIZ 'N' LIZ

PSYGNOSIS £12.99 OUT NOW

Psygnosis really struck gold when they released *Wiz 'N' Liz In The Frantic Wabbit Wescue* last year, turning it into an unexpected multi-format smash hit. Take a very simple platform game format – one where the two main characters just have to run around a horizontally scrolling, wraparound map, collecting objects. Now make the graphics small and unbearably cute, and then make the whole game incredibly fast, and you're somewhere along the way to creating a near perfect arcade game.

The plot is as strange as they come, the tale of a wizard and a witch, who love their pet rabbits with the fervour of RSPCA activists. Unfortunately one day a potion they were creating went slightly wrong, and all the rabbits vanished, leaving Wiz and Liz depressed and lonely. Getting their furry friends back paves the way for frantic two-player split screen action. At the start of the game you'll have to collect ingredients for potions, then, as the game continues, you'll find yourself doing anything from catching bagloads of bunnies to collecting letters from the alphabet that float oddly above the ground.

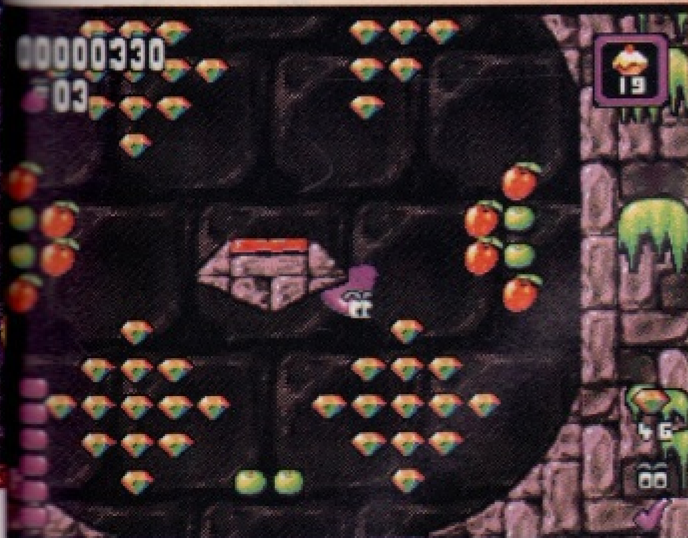
If you haven't got *Wiz N' Liz* yet, then you obviously weren't paying attention when the original reviews came out. It's a great game! So now's your chance to go out and grab yourself a copy, well cheapish. Do so!

91%



GLOBDULE

PSYGNOSIS £12.99 OUT NOW



Glob, the little cutie, shows how he can hang upside down without looking the slightest bit scared.

Globdule is a game about a small blue blob who is charged with a mission to collect lots of, er, things. That's about it really. No, I'm sure there is more to it than that: Glob is a sticky blue blob, who searches caverns and other atmospheric locations in search of gems, sweets and cakes. Yes, that's the full story. I knew there wasn't much to the plot.

Glob is a capable little chap, able to leap large distances and stick to any surface, with a healthy disregard for gravity. What the screenshots here can't show you is the sprite's fluid animation. When he hits a surface, he 'splats' slightly before returning to his original shape, he also pulls strange expressions, hangs from things in odd ways, and has dozens of other cute movements.



When Psygnosis set out to do a cute game, they do it with style. Just look at *Wiz 'N' Liz* or *Lemmings* to see how attention to minute detail pays off, giving these games tons of character.

While *Globdule* certainly has bags of character, in my opinion it needs something else too, a hook to make me want to play it all the time. Not that there's anything very wrong with it. There just isn't really much to it that's exciting or addictive. Having said that *Globdule* is still worth playing, especially at this price, but there are better games around.

76%



This is the tranquil scene before the potion makes everything go horribly wrong in the game.



PRIME MOVER

PSYGNOSIS £12.99 OUT NOW

If there is one thing that Psygnosis have never really managed to do, it's come out with a good motorbike racing game. Games like *Red Zone* and *Prime Mover* always showed bags of promise, but when they appeared, they just completely failed to deliver. Take *Prime Mover*, for example. Coded by Interactivision – the people behind *The Naughty Ones* and based loosely on *Super Hang On* and all other games of that genre, this third person perspective racer (where the player views themself from behind) has the player racing all over the world, on a variety of similar looking tracks with different backdrops, using a selection of different persona and a choice of bikes.



At the start of the game, you have a choice of which of the nine bikers you want to be. I like the one with the moustache myself.

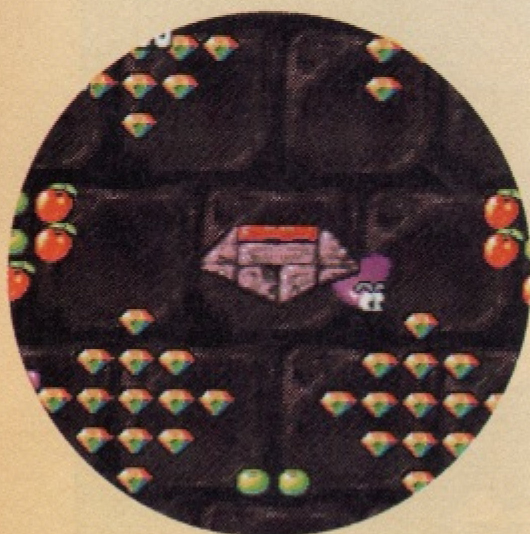
It all sounds marvellous, and in fact at first glance it doesn't look that bad, but when you start to actually play the game, all sorts of problems start to occur. For a start, your bike doesn't really seem to grip the road while the track itself is simply centred on screen with your bike weaving around all over it! This unusual viewpoint means that control is difficult and you really can't judge where you are on the road when it comes to corners. Sure, it's all very fast and smooth, but that counts for nothing when the game itself just isn't any fun to play.

46%

WIN A MONTH'S FUN!







So! Been reading VFM again have you? Hmm ... You've seen how to blow away all the little guys in *Walker*. You've read excitedly about how to take Saddam out with a multi-role combat aircraft in *Combat Air Patrol*. You've giggled at the messy exploits of *Globdule*. You let your head spin trying to orientate the world in *Bob's Bad Day*. You've got out of breath just reading about the high speed scrolling of *Wiz 'N' Liz* and *Prime Mover*, and now you've got your cash ready to rush out and buy these magnificent games.

Well hold your horses. Five of you could actually win a complete set of them. Psygnosis are feeling so nice and friendly this month that they've decided to GIVE the things away. Yes, you could be one of the five lucky winners to get a complete set of the games featured in this month's VFM delivered directly to your door by Psygnosis, personally. Probably.

All you need to do is answer the following three simple questions, which are relevant to some of the games reviewed on the previous two pages, and then send your answers on a postcard to:

'Psyggy Psensation', CU AMIGA, Priory Court, 30-32 Farringdon Lane, London EC1R 3AU.



1. What was the name of the walking robot in *Robocop*?

a) Barney
b) ED-209
c) Ed Parkes

2. What is the name of the programming team behind *Bob's Bad Day*?

a) The Bump
b) The Lid
c) The Dome

3. What kind of vehicle do you ride in *Prime Mover*?

a) A motorcycle
b) A Thundersly Invacar
c) A Roller Skate

There, that wasn't too difficult, was it? So get cracking.



RULES AND REGULATIONS

1. The editor's decision is final, and no correspondence will be entered into.
2. The closing date for all entries, apart from those sent from the Isle Of Wight (only joking) is 29th October 1994.
3. Entries will only be accepted on postcards or the back of sealed envelopes.
4. No member of Psynosis or EMAP Images may enter this competition.
5. There are to be no amusing rules in any CU AMIGA competitions.
6. Apart from number 2, which is quite funny (according to Tony).

VALHALLA AND THE LORD OF INFINITY

PART 2

In part two of our complete solution to *Vallhalla*, Lisa Tunnah guides you through the second level of this great adventure game.



Welcome to level two, territory of the shamen. In the first room operate the floor tile with a hole in it and take the raw chicken. To open the door put the chicken on the grill, cook it and then feed it to the stone beastie.

Hunt around this section of corridor until you find another floor tile you can operate. Take the key from under the tile and open the door round the corner. Pull the lever then enter the room where the Shamen of Time bars your way. Take the small tile and operate the floor tile, under it is a strength potion

Go back to the previous room, drink the strength potion. Pick up the urn and get the chest key that lies behind it. This key fits the chest in the room where you started, so go there and pillage and plunder to your heart's content, you should now be the proud owner of the book of hours and a wind charm.

Put the stick in the hole which is nearby, operate it to open the door to the room where the Shamen of Impurity is lurking. Put the book of hours in the fourth dimension and take the watch, there is another lever in here that opens a door to a passageway, this is a shortcut that will prove useful later on.

Put the watch on the altar next to the Shamen of Time, if you give Shamen the wrong objects they tend to get cross. After receiving the watch the Shamen allows you into the room behind him, take care though as the door slams behind you. Pick up the silver key and melt it on the grill, put the liquid metal on the key stone and take the new key that fits the door.

Find the room this door conceals, inside you will meet the Shamen of Holy Trinity. Operate the floor tile and take the cheat key that fits the chest in the room of the Shamen of Time. Take the tankard and fill it with ale from the room below. Put this on the mould and present it to the Shamen of Impurity. You can now walk safely past him.

Find the operable floor tile and take the resist cold potion, drink this and take the ice. Put it on the stove and the eye of heaven is revealed, put this on the sundial where it is exchanged for the Stone of Leo. Put this on the lion's head to be rewarded with the sun symbol which when placed on the deactivation stone engraved with the same symbol allows you to remove the first magic ring.

What could be under that broken paving stone? Try it and see!

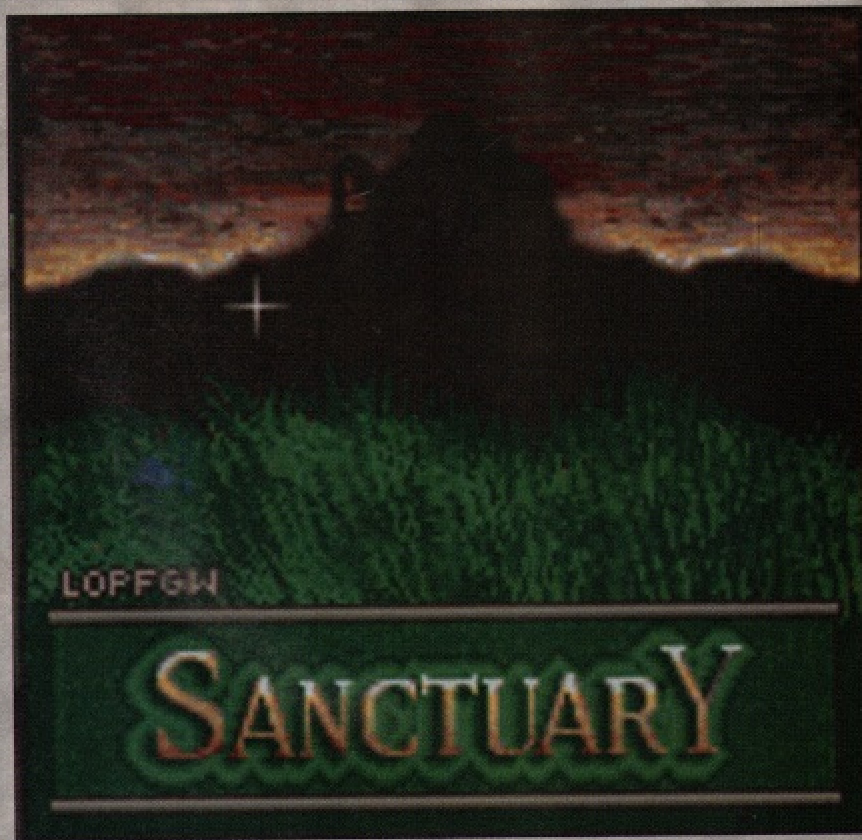


CHASM CRAZY

Head for the room filled with chasms and put the ring on the first altar. This disappears so you can take a door key. Find the door that it fits and operate the floor tile that is hiding a chest key. Pull both the levers and return to the room where the ale is located. Take the ashes and the chest key. Put the ashes on the flame of the phoenix and take the wooden cross that appears in its place. Put this on the bible in the closest room to you and take the gold cross.

This is just what the Shamen of Holy Trinity always wanted and he is so pleased that you're allowed passage into the room beyond. Grab the Gem of the Four Winds, the small title and put the red gem on the portcullis that has trapped you, there are two floor tiles to operate, find a chest key and some blood.

This key fits the chest in the room where the Shamen of Impurity lives. Take Arthur's potion and the door key. Open the corresponding door to find a broken stick and the third small tile. Travel back from whence you came and put the stick on the glue to fix it. While you are here put the small



Who says we never give you enough help. Not only are we helpful enough to tell you how to get through the second level of the game, we'll even show you the code to get to the level!

Hmm, some ice and some mould. What should I do next?





tiles down to make a path across the gaping holes. On the other side open the chest and take the gem that's inside. Operate the floor tile and take the wooden symbol.

Find the hole that the stick fits and use the gem to dispel the portcullis. Take the silver stick and operate the floor tile to take the Rock of Selene. Next, find the right hole for your new stick, then pull the lever.

The door slams shut behind you so put the blood on the sacrificial tree to make a lever appear, pull this to escape. Before you leave, pick up the chest key.

This key fits the chest in the room where the Shamen of Holy Trinity lives, take the liquid metal and another wind charm. Place the wooden symbol on the soft stone to make a mould, add the liquid metal and take the gold symbol. This fits a deactivation stone, you can now remove the second magic ring. Put this on the next altar in the pit-filled room, pick up the pound note, put this on the stone of change and enter the next room.

Drink Arthur's potion and and take the sword called Dilos (solid backwards), leave the other one which spells Fragile.

Pull the lever to gain access to the room beyond and place the sword on the chasm so you can cross safely to the other side. Put the werewolf talisman in the water of silver light and take the crescent moon. Present this to the Shamen of the Moon.



Inside the room he was guarding find a gem then find the hole that your green stick fits and operate it. In this next room retrieve a money spider and pull the lever which opens the chest in the room where you found the Sliver of Light.

Put the money spider on the Altar of Affluence and take the gold bar which the Shamen of Wealth requires. In this next room there are four silver keys, before taking one read the book under the floor tile which tells you which key to take, it is actually the key in the north-west corner, this fits a door which allows you to steal the last wind charm.

Put the wind charm on the weather vanes to gain access to a small font, place in here the gem of the four winds and take the gold symbol. Put this on the corresponding deactivation stone to disarm the device protecting the third magic ring. Place this on the last altar in the room where you disposed of the other magic ring.

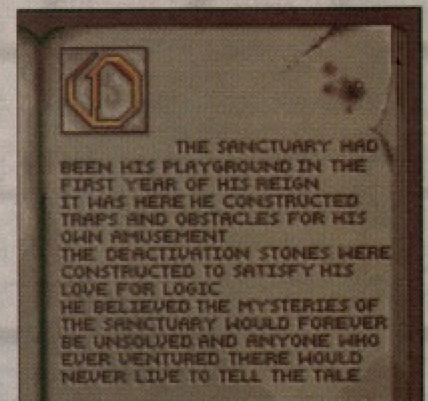
THE HOLY GRAIL

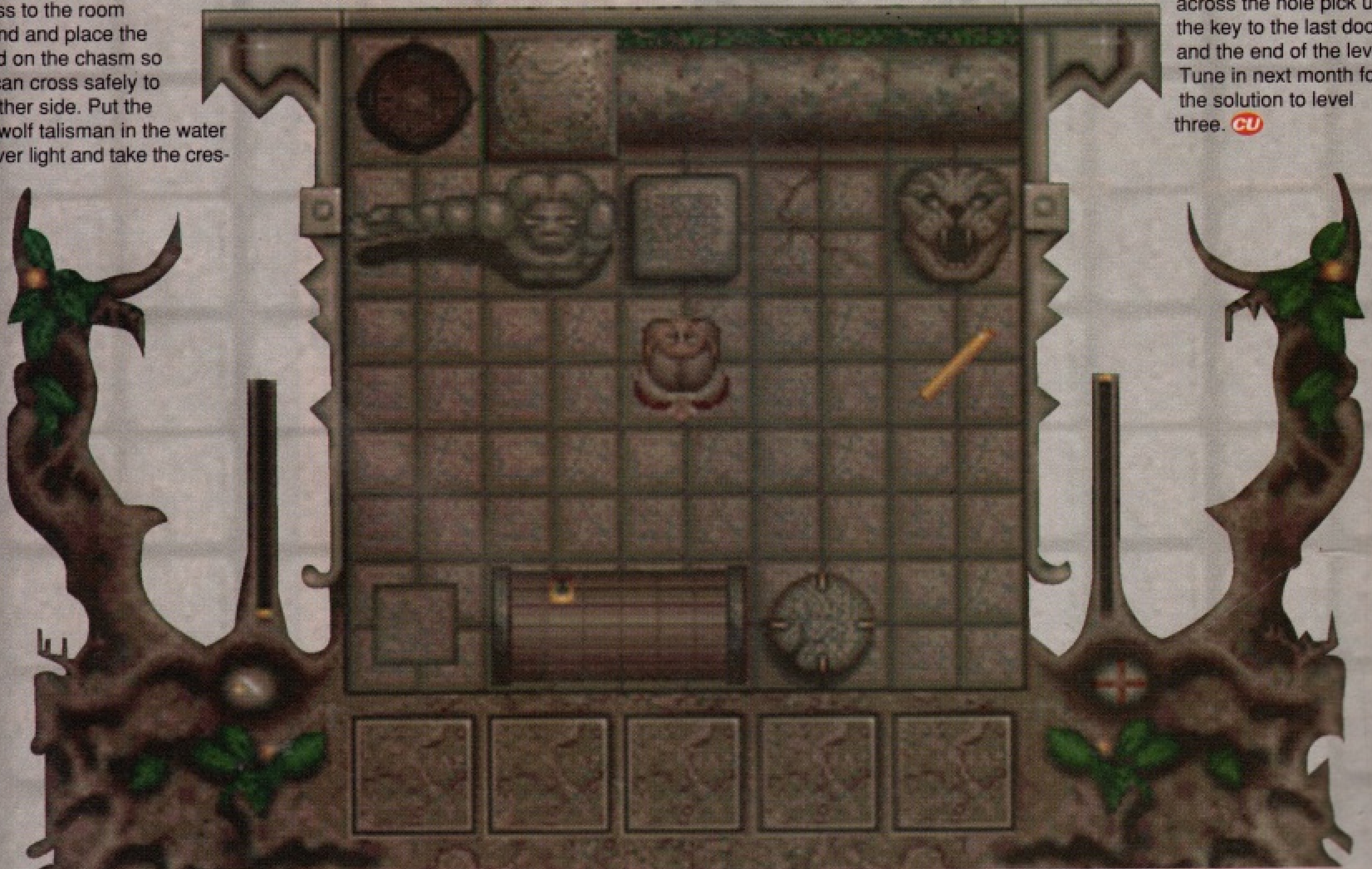
Traverse back to the room where you left the sword, remove from the now-open chest the magnet and the wind charm, before you leave this room pick up the sword. Put the magnet on the altar next to the metal box, you can now take it and put it in the sulphuric acid to reveal its contents. Inside is a blank parchment. Place this on the ink and read the writing that appears, as this is a suicide not, place it in the flame of ruin, you are now the proud owner of the Skull of Death which should be placed in the water of resurrection, take the immortal chain and put it in the immortal flame, you now have in your possession the gold symbol which deactivates the device that protects the holy grail.

Fill the holy grail with ambrosia and present it to the Shamen of Immortality, now walk past him and placing the sword across the hole pick up the key to the last door and the end of the level. Tune in next month for the solution to level three. CU



"It's a sundial," the Prince tells you in his cheery way. But whatever does it do? Can you figure it out?





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VAMP

Can there be anything more dangerous than a vampire with an attitude problem? Deadlier than the male, Vampyra returns to sing her siren's song once again.

*As shadows fall over
the graveyard wall
And the Living Dead
Rise from their beds,
And go out to prey on
you and I.*

*Beware the vampire's kiss my friend
And flee the soft
velvet dream,
Those hands so soft
Which are caressing
you now,
Will hold you while
you scream.*

WAXWORKS

Please could you tell me how to get into the tailor's shop so I can get a disguise in the Jack the Ripper section of *Waxworks*, because I keep getting arrested whenever I try to go in there.
M. Sutcliffe, Glasgow.

This game involves dirty work in dark alleyways, so I hope you are up to it. The first thing you must do is pick up the rope which is to be found behind the Hardware Store. Find the spot next to where the dog barks by the barrel. Go west then turn North. Enter the doorway and look in the barrel to find the rope. Return to the alley by turning east and moving four steps. Turn left and enter that doorway. Use the rope on the chimney then lower yourself into the open window.

CRUISE FOR A CORPSE

I've got problems playing *Cruise for a Corpse*. The clock keeps sticking at 9:10 although I think I've tried everything. I've talked with everyone I can find (Suzanne, Tom and Julio) about everything possible. In my inventory I have the piece of paper that I found in Niklos' study and a Cartier Bill. Is there one special item I have to find to get time moving again?
Marc-Rene, Ebach, Germany.

I heard of a crocodile which swallowed a clock. The poor thing had to eat a whole packet of laxatives just to pass the time after that. This game has a number of annoying faults that make it more difficult than it need be. The first of these faults occurs right at the beginning where you are stuck. Take the note and show it to the barman. I can't remember exactly what the difficulty was, but most people found this an awkward thing to do. As I recall the game's controls are very clumsy and 'showing' the note causes problems. Once you have done this, the barman will give you a bible belonging to the priest and some information which you can use to talk to the others about.

While I have your attention I'll also tell you that there are times when you must not use the quick map method to move around the ship otherwise you will not meet people when you need to. You must also pay close attention to the clasp on the necklace when you finally find it.

LEISURE SUIT LARRY 5

I have a video recorder and some blank tapes from the recording studio and I've just flown in from New York on a plane. I can't get the ladies at reception to speak to me and I don't know how to call a taxi to take me into the city. What do I do now?
Darren Lack, Bedfordshire.

In Britain you simply have to speak, and people will know from your voice whether you are important or not. In America it's different – only money talks. If you want to get some attention in the US you have to 'flash the cash'. Stand in front of the VIP lounge and show your gold credit card (found back at the studios) to the security monitor and suddenly everyone will realise just what a very important person you are.

DARKSEED

I have managed to get the mirror to become operational, I've opened the grandfather clock, and I've got the paper from the book in the library. What now? How do I get into the barber shop? What can I do in the alien world (I've got the binoculars) but most importantly, how do I open the front door in the alien world or use the skull staircase?
Caspar Newbolt, Oakam.

There are a number of secret doors in your house and once you've got them open you should leave them that way. You can forget about the barber shop for there's nothing there of interest.
On the second day return to the garage and listen to the radio for the message that explains that two secret doors must be left open to allow you to walk through them in the dark world. Go to the hall and collect the piece of mirror. Use the shard to repair the mirror then walk through. Use the gloves (found in the car's glove compartment) to pull the lever in the dark world and this will open the front door for you.



Darkseed.

EYE OF THE BEHOLDER II

In *Eye of the Beholder II*, I'm stuck behind a big green shield, and I think I need a hammer to break it. Please help.
Nathan Mead, London.

Well, don't look at me, I haven't got one. I assume you are talking about the Azure Seal which lies on Level 2 of the Temple, behind the entrance which is sealed against all who do not have the Mark of Darkmoon. The mark is gained on Level 3 of the Silver Tower and you will also find that a green crystal hammer +2 (with the subtle name of Shieldbreaker) can be found here. Try searching in the north-east section of the level.



"The argument you just won with your girlfriend – it isn't over yet."



Write down your little problem and send it in a plain envelope to: 'Dear Vampyra' CU AMIGA, Priory Court, 30-32 Farringdon Lane, London EC1R 3AU.

Helpline

Once again it's time to curl up on the mat in the corner and give out a little Tender Loving Care, as we extend our arms to those in need. If you'd like a little TLC, then write to Helpline TLC, CU AMIGA, 30-32 Farringdon Lane, London EC1R 3AU.

ENQUIRIES

POLICE QUEST 1

C1: I hope you can help me. I have managed to get to the hotel on *Police Quest 1,* and have discovered that I have to send Marie away in a taxi. I have tried everything but I am unable to do this. What am I supposed to do?
Coral Grieve, Gateshead.

SWORD OF HONOUR

C2: Help! HELP ME, or I'll go crackers. I'm stuck on that brilliant game *Sword Of Honour.* I can complete level 1 with no problems, and the same for level 2, but everytime I do, I get stuck. I give the monks everything I need to, I go around collecting every item I need to, and I beat up the enemy millions of times, but I just can't get off level 2! Boo hoo gibber gibber! Please stop me from going insane by helping me!
Mark Foreman, Saltash.



We're code crazy this month – *Impossible Mission*'s codes are given away on this page.

HOOK

C3: I am stuck in *Hook.* I have collected a thimble, pan pipes, bow, net, marbles, dead branch, shell, fixed the slingshot and used it. But I still cannot figure out how to fly. Also I cannot find pixie dust because Tink promptly disappeared from the round pond after I picked up the thimble.
Danny K, UAE.

ANOTHER WORLD

C4: My wife and I are both pensioners. We bought *Another World* by US Gold and managed to get through level 1, but are now completely stuck on level two. Can you help please?
Mr and Mrs L.F. Williams, Gillingham.

JAGUAR XJ220

C5: I know this is an old game, but I really could use your help on it. I recently got hold of *Jaguar XJ220* from Core Design, and have to say that I'm completely useless at it. A friend told me that there is a way to get your car to travel at over 400 miles per hour while still holding the road perfectly.

Could you please tell me how to do this, as my friend has forgotten.
Gavin Weston, Salisbury.

RESPONSES

CIVILISATION AGA

X1: In the game *Civilisation AGA* you can create your own map with your own terrain using a 256 colour paint package. To do this, all you have to do is load the file 'Map.lbm' and change any pixels you like, but you must be careful not to put sea where a tribe starts, or make the map too big (use the same size that is already there). Also, always remember the top and bottom lines will be made into arctic.

If you have *Azap* or a similar program, you can change the file 'CIVILx.SVE' to give you infinite cash. To do this, write down the amount of cash you have, load the file into *Azap,* convert your cash figure into hexdecimal, then search for this number on the first page of the file, change the figure to'7530 for 30,000 in cash.
John Ogden, Lancashire.

IMPOSSIBLE MISSION 2025

X2: How would you like to have all the access codes for *Impossible Mission 2025*? Fancy that do you? OK then, here they are:

Level 1.1 -	No code
Level 1.2 -	ETQCWXLB
Level 1.3 -	EXQBEXYP
Level 2.1 -	FBQBRXYH
Level 2.2 -	FFQBYXRL
Level 2.3 -	FJQHMXPH
Level 3.1 -	FNQERXAO
Level 3.2 -	FRQDRXWH
Level 3.3 -	FUQZNXFL
Level 4.1 -	FZQAXXUA
Level 4.2 -	GDQLWXIJ
Level 4.3 -	GHQLVXVJ
Level 5.1 -	GIQCOXRG
Level 5.2 -	GLQZGXCJ
Level 5.3 -	GQQBJXOF



Valhalla and The Lord Of Infinity – just to keep you all happy we've given you the codes to get into the levels.

VALHALLA

X3: We've had lots of requests for all the level codes for *Valhalla and The Lord Of Infinity,* so just to keep you lot happy (especially those who can't wait for the rest of the solution), here they are:

Level One -	No code needed
Level Two -	LOPFGW
Level Three -	UHGWIL
Level Four -	ABHEFT

A HELPING HAND

Writing to CU AMIGA Helpline couldn't be easier. Just pop your enquiry or solution in an envelope, keeping your letters nice and short if possible, and then bundle it off to CU Helpline, CU AMIGA, Priory court, 30-32 Farringdon Lane, London EC1R 3AU.

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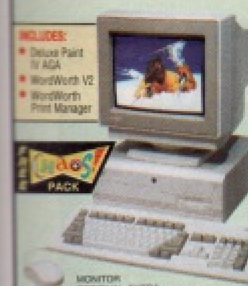


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*Some software requires additional RAM in the A1200

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EXTERNAL OVERDRIVE 35



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AMIGA 1200 SPECIFICATIONS

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- AA Chip Set/16.8 Million Colours
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- PCMCIA Smart Card Slot
- 96 Key Keyboard with Numeric Keypad
- 2½" Internal IDE Hard Drive Options
- 1 Year On-site Warranty

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Which computer(s), if any, do you own?

E&OE - Advertised prices and specifications may change - Please return the coupon for the latest information.

GET SERIOUS

This month Get Serious covers a huge range of products, everything from hard drives to RAM boards, from graphics utilities to 3D rendering programs.



The CU AMIGA top rated accolade for non-games products scoring over 90%. They will definitely be worth the money and are likely to act as a benchmark for future releases.

IMAGEBANK

Textures


Stones galore with ImageBank.

There seems to be have been a surge of textures and backdrops sweeping through the Amiga market over the last few months. And it's continued this month with Visual Promotions release of ImageBank – Textures Volume Two.

ImageBank is a collection of 'photo-realistic' images for video titling and presentation applications, 3D rendering applications or DTP programs. This collection contains 20 textures in full overscan resolution (736 x 566) and come in a variety of formats (JPEG, HAM8, JPEG or 256 colour GIF). They are neatly packaged in what is quickly becoming the standard packaging for texture disks – a VHS video case.

However, despite the neat presentation, the quality of the images lets the package down. The images vary from below average to extremely poor quality and most of them suffer from terrible pixelisation, where edges of shapes break up into squares. If you are intending to use the images as backdrops for *Scala* presentations where the viewer will only see them from a distance you might get away with this poor quality, but avoid if you plan to use them for DTP and 3D texture mapping.

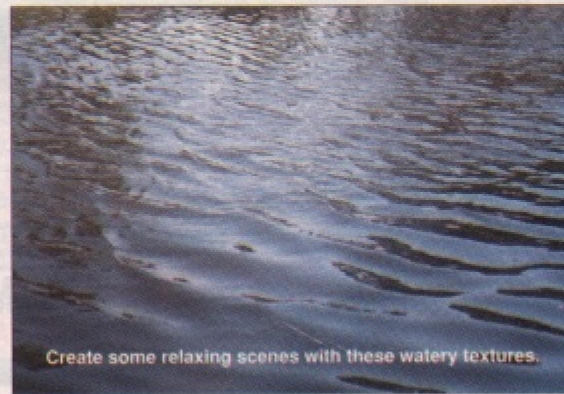
It's pity that the quality of the pictures is so poor because while there aren't that many pictures (20 in all) the selection itself is wide and varied. The range varies from from marble, wood through to grass, bricks and sky.

If Visual Promotions can improve the quality of these images, maintain the price and variation of picture type supplied they'd have a winner on their hands. However, as the package stands, the images are only really suitable for basic work or video backdrop presentations.

Available from: Visual Promotions, PO Box 208, Folkestone, Kent CT19 5EZ. Tel: 0303 245378. Price: £10.95 (10 disks), £14.95 (14 disks).

75%


Wooden it be nice if these textures were a bit better.


Create some relaxing scenes with these watery textures.

ZYDEC RAM CARD

A1200 RAM upgrade

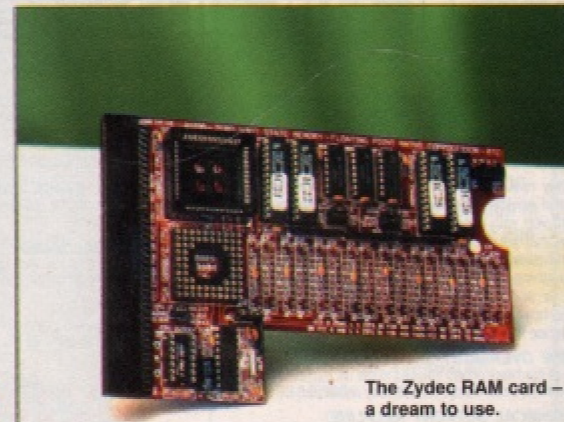
The Zydec RAM card is a trapdoor board, which fits into the expansion bay underneath the machine. It is available in a variety of configurations, increasing memory by 512k, 1Mb, 2Mb and 4Mb using ZIP DRAMs, (although ZIP DRAM chips are relatively easy to fit, SIMM sockets may have been better). The board comes with a battery backed clock and if you wish you can add a maths co-processor (PLCC or PGA). There is also an option (via a jumper setting) to disable the extra RAM – a very nice touch!

One thing I really liked about this board was the labelling on the circuit board itself. Every jumper switch, setting and socket is clearly labelled stating exactly what it does and what settings to use – outstanding! But if you do need to refer to the manual there are two and half pages of information detailing practically everything you could possibly want to know about its operation and configuration. This is well worth reading, as there is a wealth of useful information to be found.

Installation was a simple painless process and the board functioned flawlessly. Performance wise the board clocked in at 2.69 MIPS – according to the Amiga benchmark program, *Sysinfo*. This performance rate is identical to the Blizzard 1204 RAM board, and approximately 1.99 times faster than a standard A1200.

Available from: Eversham Micros, Unit 9, St Richards Rd, Evesham, Worcs WR11 6TD. Tel: 0386 765500. Price: £159.98

85%


The Zydec RAM card – a dream to use.



CD REPAIR SYSTEM

CD UTILITY

There are some products that you can't help feeling sceptical about. You know the sort I mean: 'new miracle wonder memory retention techniques','car zine polish – protects you car against fire, acid and scratches'. Normally such products come with unbelievable claims, backed up by testimony from so-called experts or scientists (of one sort or another).

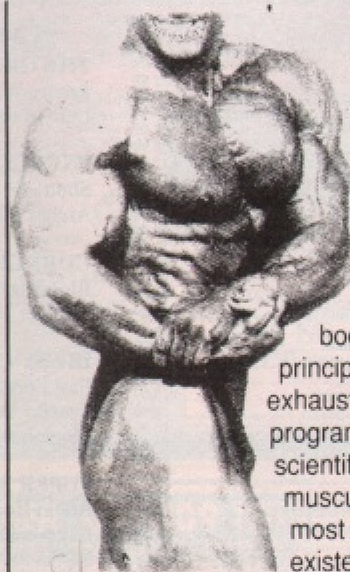
CD Repair System claims to be able to repair damaged CDs of any sort and then protect them from future harm. It appears to have some of the outward symptoms of a gimmick product ie: claims such as 'the ultimate alcohol free cleaner', with scientific evidence backing the claims – 'tried and tested on Tomorrow's World' no less. So, ever the cynic, I approached this kit with some trepidation and decided to put it through its paces. Luckily, I happen to own several audio CDs that, over time, have become scratched and damaged. It seemed a perfect opportunity to put the kit to the test.

The 'kit' comes in three bottles containing various fluids: a cleaning agent, a repair fluid and and protector. These are applied in order, removing smudges and other surface damage, filling in small scratches and then covering the disc in a protective film. The process takes about five minutes in total and the kit includes fabric wipes to apply and polish the disc.

Although I initially approached this product with more than an unhealthy scepticism I have to admit to being impressed. My Pointer Sisters CD no longer jumps, and my Queen CD is, once again, a kind of magic with the skips and repeating tracks seemingly banished. But what about CD32 and CDTV discs? We didn't have any scratched or scuffed CDs around, but this wasn't about to stop us. In the cause of product testing we took a CDPD demo disc and tortured it for a couple of minutes, we dragged it across the floor, scratched it and generally kicked it about the room. We took another disc and did things to it that CDs shouldn't have to go through, it was written on, walked over, thrown across rooms, dropped and stamped on. And the results? Well the second disc was beyond repair, no amount of cleaning saved it – not surprising really. The first disc, however, is playing as I write this and not a glitch in sight.

Although the supplied bottles are small, you need only apply a little from each bottle per CD. According to the documentation supplied there is enough cleaning and repairing agent provided to clean 50 CDs! I'm not sure I completely believe this fact, but it will definitely prove cheaper to clean loads of CDs rather than buy new ones. If you've got a collection of CDs this is worth having.

Available from RSD Connections, Mead Business Centre, Mead Lane, Hertford SG13 7AG. Tel: 0992 584205. Price: £14.95

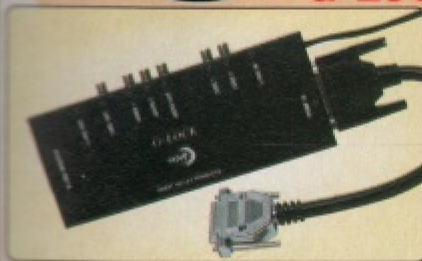




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This extremely high quality Amiga genlock, from GVP, has an intuition-based software control panel with full ARexx and command line interfaces. It is easy to use and supports most VHS and S-VHS video models. For crisp overlays of scrolling, or static titles, graphics over live video and recording to videotape with high quality results.

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G-LOCK ~~£299~~ **£269** INCLUDING VAT - VID 2500

A1230-II 40MHz & 50MHz ACCELERATORS

FOR AMIGA 1200



- 40MHz 68030EC and 50MHz 68030 Accelerator
- Unique Feature Connector for Module Expansion
- Memory Management Unit on 50MHz Version
- Optional 60ns 32Mb RAM Upgrade
- Battery Backed Clock
- Optional 40MHz or 50MHz 68882 Maths Co-Processor
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- Kickstart Remapping Technology

The new GVP A1230-II advanced accelerators are available in 40MHz 68030EC and 50MHz 68030 configurations. They can make your Amiga run at least 6½ times (40MHz version) or at least 8½ times (50MHz version) faster than the standard A1200 and feature unique warranty safe module expandability - see right.

MMU OR FPU?
The 50MHz version includes a built-in Memory Management Module (MMU), for more sophisticated memory control. An optional FPU (Floating Point Unit: for faster maths calculations) is available for the 40MHz and 50MHz versions (see below), both have RAM upgrade options (up to 32Mb, see right).

RAM UPGRADES
The A1230-II accelerator combo has two 32-bit SIMM sockets for easy Fast RAM expansion. The following SIMMs can be used in those slots.
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- 4Mb 60ns Fast RAM SIMM - (RAM 3246) - £199 inc VAT
- 16Mb 60ns Fast RAM SIMM - (RAM 3286) - £999 inc VAT

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- A1291 - Fastest SCSI Controller Yet
- DMA SCSI Design
- FaaaST ROM Controller
- High Speed, Unique DPRC Technology for Direct HD to Memory Transfer

£59 inc VAT - UPG 1800

NEW LOW PRICES — A1230-II ACCELERATOR

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50MHz 68030 WITH MMU	£299 inc VAT - UPG 1500	£329 inc VAT - UPG 1510	£499 inc VAT - UPG 1540	£599 inc VAT - UPG 1545	£699 inc VAT - UPG 1580

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FOR A1500/A2000/A3000/A4000

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- EGS Requires Kickstart 2.04 or Higher

2Mb VIDEO RAM ~~£399~~ **£349** INCLUDING VAT - VID 7320

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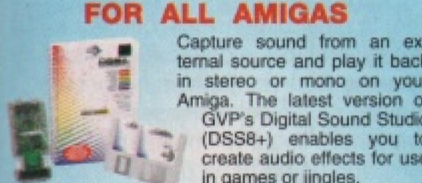
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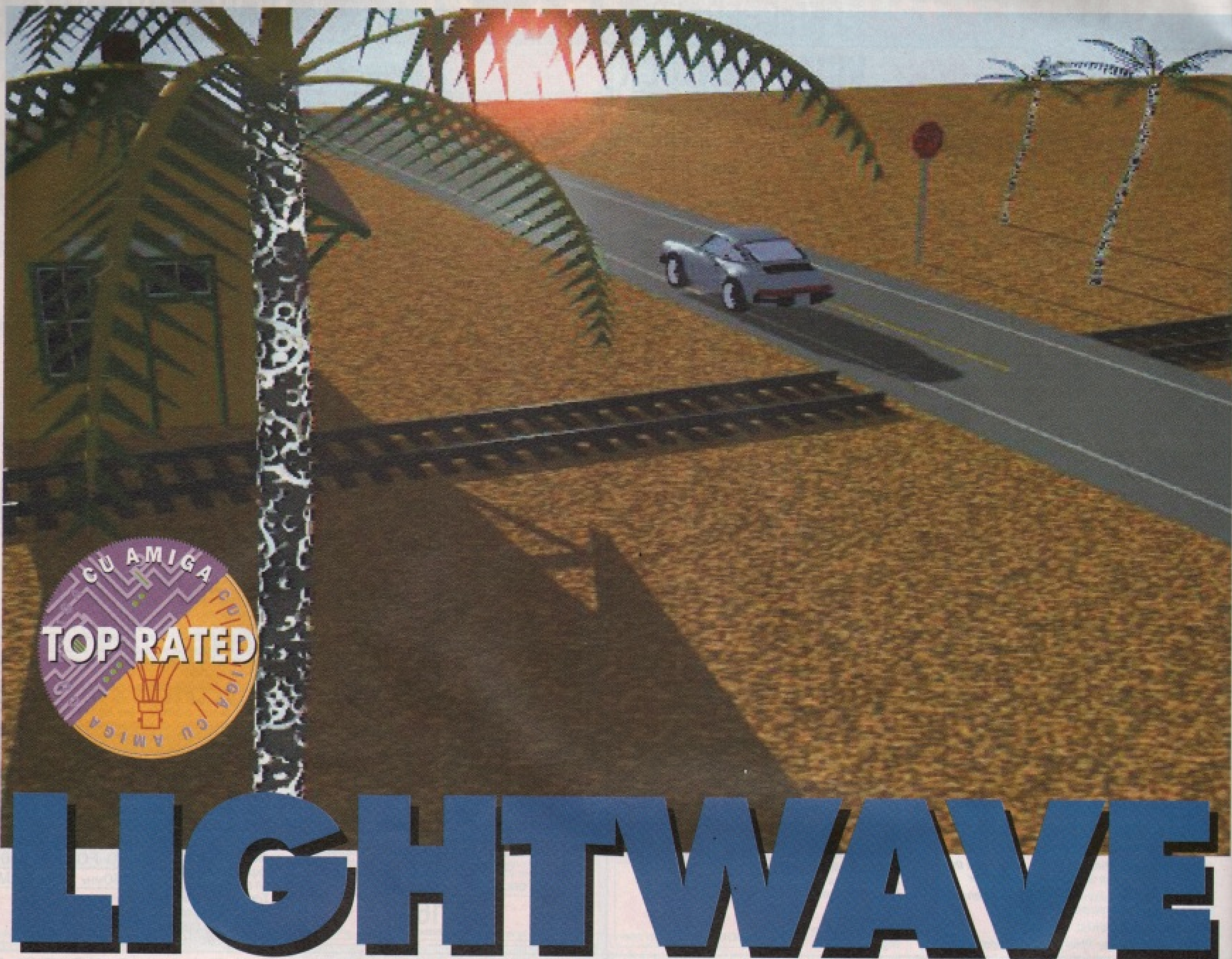
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LIGHTWAVE

Fed up of sitting around doing Jean Luc Picard impressions in his new polo neck Andy Leaning seemed like the best person to review a product that has made a major impact in the US and is about to make one here.

LightWave is a seriously addictive application. After just a few minutes using this excellent 3D rendering package you're hooked. So what exactly is so great about *LightWave* to make us and stateside animators so excited?

Well, the first thing that strikes you is the sheer size of the package. It comes on seven disks with a 300-page manual. These disks contain *LightWave* itself, various tutorial files and numerous objects and surface textures all of which must be installed onto the hard drive using the standard Commodore installer. Once installed you have the option of loading one of four programs: the modeller, the rendering program and secondary versions of each especially written to take advantage of Amigas which have maths co-processors fitted.

To create a 3D image, the first port of call is the modeller program, where the shapes and forms (objects) which make up a 3D image are composed. In this program you can fiddle about with the objects to your heart's content, ie resize them, rotate them and add special effects before you finally set up lighting conditions and then render the scene. In the modeller program, you can also create animations and save the resulting frames out to disk. The rendering program is where the program creates the images for you (from your composition) taking care to calculate where the shadows fall, removing objects hidden behind others and tracking beams of light as they bounce off surfaces.

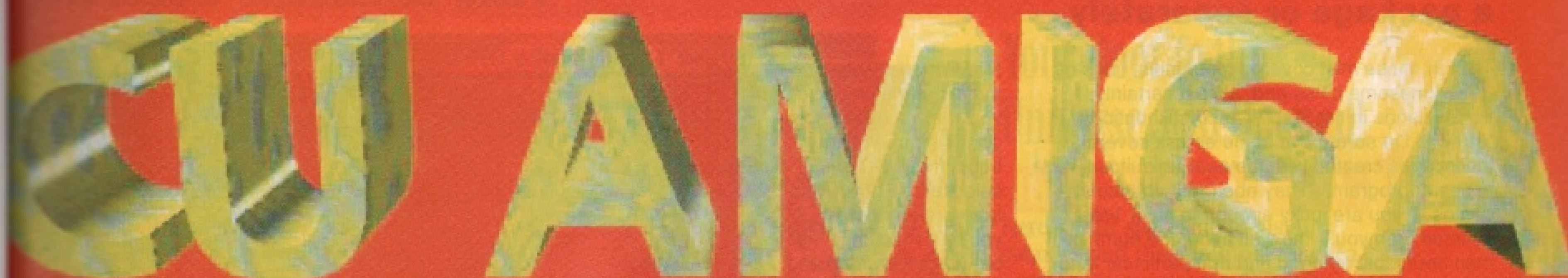
The modelling program is based around a fairly standard three-view system (front, side and top down) allowing you to see your object as it is built and manipulated from different view points. A fourth view is also available allowing to view your objects in perspective. On this fourth display you can create forms and shapes from a variety of basic geometrical tools such as: box, ball, disc, cone, and a freehand sketch tool. These are used to create an object in one dimension which can then be extruded (ie depth added) in other dimensions, building a 3D form. There are several extrusion facilities, allowing you to extrude along a curved path (ideal for creating organic shapes) or in a set dimension.

Drawing with these tools will build up a collection of polygons and points. The polygons form the flat parts of an object to which you can add colour and texture to give the object a solid look. The points are generally the interconnecting location of polygons and are used as reference points. Polygons can be given surface names which can then be referred to in the rendering application when changing their attributes.

RIGHT TOOLS FOR THE JOB

At first, I thought that this rather limited amount of tools would be a potential problem for creating more complex forms. Admittedly, the grouping of objects into larger shapes is possible, and the freehand sketch tool could create some cool shapes but I was still sceptical. However, I quickly discovered that once a basic object has been set up there are numerous tools available to distort it beyond recognition such as: drilling, shearing, twisting, bending, bevelling, tapering and subdividing an object into its individual elements (a square becomes four straight lines for instance).

Using the combination of these facilities allows the generation of every shape imaginable. Complex objects can also be created through the



Opposite page: This *LightWave* image, which was created on an A4000 with a GForce 040 accelerator, took 17minutes 30 seconds to render.

Above: Yeah okay it's predictable that we'd do this, but it's a nice way of showing off a Marble texture.

use of layers. This is a system whereby different objects are stacked upon one another, and the 'layers' to be edited and viewed can be determined by the user at will. This prevents the accidental moving or editing of the wrong objects when building up multi object shapes.

Other aids to help in the creation of objects include being able to load a background image (over which you can trace), and of course, the ability to cut, copy, clone, rotate, and scale objects.

The modeller's grid is an unusual but handy feature. In most packages, when you zoom in on the grid upon which you create objects changes tends to go out of view and hence you lose your reference points. In *Lightwave*, however, the grid rescales as the view zooms in and out so it maintains constant reference points – it's a bit odd at first but you quickly realise how useful it is.

Having created objects you can save them as files, or export them directly to the rendering program. Jumping between the two programs is, incidentally, made easy by having a button on each which when clicked on automatically takes you to the other program.

ANIMATED

One of *Lightwave*'s dominant features is it ability to create animations. This is a particularly strong point and one it completely excels in doing – you need only take a look at the stunning images of space ships flying around the orbiting space station in *Babylon 5* (Monday, Channel 4 6pm) to see just how good it is.

Animations can be created very, very easily. The program works on a key frame basis, ie you create keyframes over the duration of the animation and *LightWave* creates all the frames in between.

To have a space fighter fly out from behind a planet, under an alien battle cruiser, twist and fly back over the top all you need do is set up frames with the fighter behind the planet, under the alien ship, to its side, above it and then back towards the planet on the 0, 25,50, 75, and 100 frames. *LightWave* will then figure out exactly where the ship should go, and what operations are needed to change rotation, size etc between frames and build a 100 frame animation for you!

Not surprisingly waiting for *LightWave* to render the animation could take ages, so a quick wireframe render is also possible allowing you check positions etc.

You can also build up movement paths in the modeller and use these as object flight paths, further increasing the ease with which animations can be built up.

Once in the rendering program they are viewed on a grid surface, this acts as a ground zero base line. Unlike the modeller program, with its three views, the rendering application has just one view point – a 3D perspective. This perspective means that you can view objects from any position. Manipulation of the viewing angle is simply a matter of selecting the type of movement required and moving the mouse – the view is changed correspondingly to the mouse movement. In fact this approach of clicking on the button describing the action required and then moving the mouse is used throughout the program to control object movement and viewing angles.

Having loaded an object its surfaces (ie the colour, texture and look of the outside of a shape) can then be set using either procedural textures, IFF texture maps or straight polygon colour fill. Backgrounds can be added, other objects loaded around it, and light sources can be chosen and positioned. Three types of light are available: spotlight, ambient light or point light. These lights can be positioned and the colour set to achieve various effects such as if a lense flare is to appear (popular in space shots). You can alter the light in many ways such as: the amount of fall off the light has over distance, whether it should glow when behind other objects, and the dispersement angle (ie how wide the beam is etc).

When you are happy with the scene (ie the light and object positions) you can set other factors which will determine how the final image will look. These include factors such as: resolution, anti-aliasing levels, colour pallet range (6 or 8-bit HAM, 24-bit etc) alongside more subtle and important considerations, including the film type (11 sizes), the focal distance, lense F-stop, whether it should add motion blur and the amount of detail required (fully ray traced, shadow mapped, quick shade, wire frame etc).

It is *LightWave*'s ability to accurately recreate different camera effects and film types that has made it popular with film producers in the US.

ALTERNATIVES

Imagine 3 (reviewed in CU AMIGA September 94 page 110) is probably *LightWave's* main rival . Another possibility is *Real3D* which is apparently about to be upgraded, but as we've got no solid information from its UK suppliers regarding this upgrade we can't comment any further. *Imagine 3* is available from Emerald Creative on 081 715 8866. For *Real3D* contact Activa UK 071-371 5241.

CONCLUSION

LightWave is an astonishing program. It may not be the fastest 3D rendering program on the Amiga but it is certainly one of the easier to use one we've yet seen, and also the most flexible.

For ease of use it's simply outstanding, although it took me a while to master some of the more complex functions, I had impressive still frame and animation rendering within a remarkable short period of time.

In terms of reliability it's hard to fault it. In fact, the only time the program did something I didn't expect was when asking it to render images that were to big for the amount of RAM installed, and then it crashed. But in a month and half of use finding just one bug is unbelievable! Recommended to anyone who is serious about 3D rendering – it's simply a great program.

THANKS TO:

LightWave is available from three main sources in the UK.

DPS (tel: 0252 718300) also supplied with their PAR card, Silica 081-309 1111 and Premier Vision (see below).

Many thanks to Silica for supplying the GVP GForce accelerator used in this test.

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EASE OF USE 91%
Very intuitive, although the manual could be improved.

VALUE FOR MONEY 86%
For what it offers it's fantastic compared to PC programs etc, but a bit pricey for the Amiga.

EFFECTIVENESS 95%
Stunning! It produces impressive images and has so many effects.

FLEXIBILITY 95%
Wonderful. There are very few visual effects you can't create with LightWave.

INNOVATION 92%
An impressive range of effects that other Amiga rendering programs are only just starting to catch up with.

"The best Amiga 3D rendering application."

OVERALL 93%

André Digard checks out some Vista utilities which are available either as a package or separately.

TERRAFORM 2.1
Vista Landscape Generator

Ah, those mist covered mountains, trails of lonesome pines and, almost certainly, islands in the sun. Vistanian Rhapsody. You will, I'm sure, have come across several landscapes created with the near ubiquitous *Vista* series of programs. They abound in the latest demos. If you are lucky enough to have *Vista* yourself then you'll know all about the number of man hours lost trying to find that particular landscape using all manner of connected numbers. Once you have exhausted all of your friends' phone numbers and have entered as many barcodes as you can find, it tends to get a bit dull trying to create your idea of paradise.

Never fear, *Terraform*'s here! *Terraform* is a program specifically designed to create personalised landscapes. You could even use it to recreate a genuine landscape. It has some simple tools to modify the map; rough, smooth, freehand, mountain, crater and flatten. It also provides a 3D close-up of the map, allowing you to touch up the exact altitude and gain an overall impression of the final scene.

On the whole *Terraform* works very well, letting you edit any *Vista* or *Vista Pro DEM* file. So, if you've discovered that your mouse's serial number makes some lovely little archipelagos, you can now add your own final touches to it. The manual is brief and, whilst a little unclear in places, provides all you need to know without pussy-footing around.

However, there are a few problems with this little program. The first and definitely the most aggravating is that the program will only work in NTSC mode. This means that every time you want to use the program you must either boot into NTSC or select an NTSC monitor from preferences. If you're swopping between *Terraform* and *Vista* then, for convenience, preferences is the only sensible option as it will switch between NTSC and PAL without you having to reset.

Worse still, especially from the average user's point of view, *Terraform* will only work if you have some 'fast memory.' So if you're using *Vista Pro Lite* on an unexpanded A1200, or any other machine with only chip memory, it will refuse to work properly. Using a PD program such as *FakeMem*, available from most good PD libraries, solves this problem but you must change screen mode from preferences.

Lastly, I managed to get the program to flop a couple of times. This means you have to save your work very regularly or risk losing it, worse still the program gave me the option of either retrying the failed operation over and over or to quit, no option to cancel. I was not impressed.

Well, maybe I was. Despite these unfortunate shortcomings, *Terraform* is lots of fun. It took a while to get it working but it was definitely worth the wait. If you've already lost a few pleasurable years to *Vista* just wait until you can design your own landscapes. *Terraform 2.1* will keep you enthralled for far longer than almost any game. If you use *Vista* professionally, this is a must. Best of all is the price, which is what most utilities should cost, so I automatically forgive most of the faults.

WARNING: You must have *Vista, Vista Pro* or *Vista Pro Lite* for this program to be any use.

Available from: Emerald Creative Technology Rapid House, 54 Wandle Bank, London SW19 1DW. Tel: 081 715 8866.
Price: £9.95

90%



It's amazing what a couple of barcodes can conjure up.

MAKEPATH
VISTA UTILITY

Another little ground shaker for *Vista*. *MakePath* is used to create wonderfully-smooth animations of landscapes. The program is based around what its name suggests, that of making a path for the camera to follow. What immediately sets it up as an essential is that the path will always be smooth. *MakePath* calculates a nicely curved, mathematically defined flightpath for the camera, following contours and corners with extraordinary grace.

The path you have defined can be edited, with extra points added or removed, the number of frames changed, the speed of animation altered or even just some little tweaking of the exact flight path. It really is very easy to use. You can chop and change as much as you want to. You can define your vehicle from a number of presets, including helicopter, cruise missile and dune buggy. You can also define your own vehicle or modify the existing ones. This is done by specifying the altitude, roll rate, pitching and acceleration.

There are also a couple of added effects like the fact that you can 'barrel roll' your camera or you could choose to 'spin' around the landscape (or even both at once, but not if you want to keep your lunch). You can also set the camera to 'shoot' at just one point, giving the effect of looking out of the window of the vehicle.

Once you have defined all of your undoubtedly stunning animation (you'd have to try really hard to make a bad one using this program), you can ask *MakePath* to show you a preview of the flight. It's a little slow, more than a bit clunky and done in wire-frame graphics, but it does give an idea of the end result. This is the only part of the program that could do with a serious upgrade.

In combination with *Terraform*, *Vista* becomes a whole new program. Being able to create your own landscape and then easily define a flight path over it is something else. It will absorb you for months.

For less than a tenner this program is an absolute must. It brings Vista to life in an amazing fashion. You can expect your Amiga to be rendering for days, your hard drive to be filled by ever more ambitious animations and you'll be insisting that someone buys you a canvas director's chair. If you've become bored with *Vista*, get this.

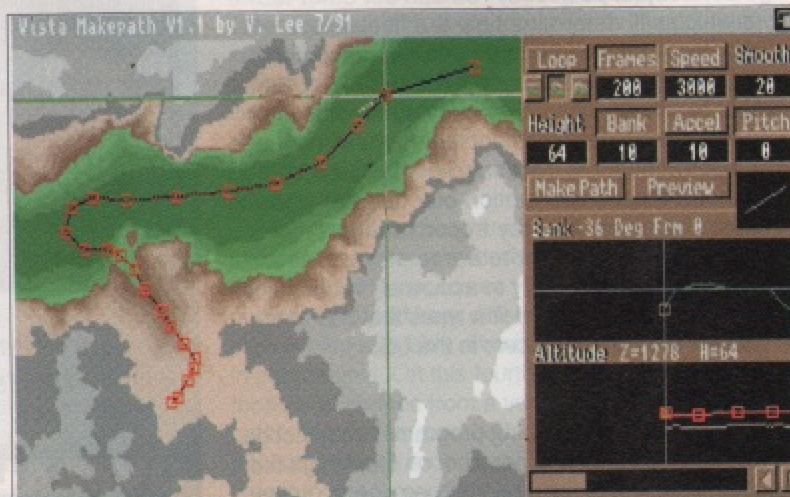
If you're a regular *Vista* user, sing for joy while you're looking for your credit card.

WARNING: You must have *Vista, Vista Pro* or *Vista Pro Lite* for this program to be any use.

Available from: Emerald Creative Technology, Rapid House, 54 Wandle Bank, London SW19 1DW. Tel: 081 715 8866.
Price: £ 9.95

95%

Follow the dotted line in *MakePath* to create wonderful animations.

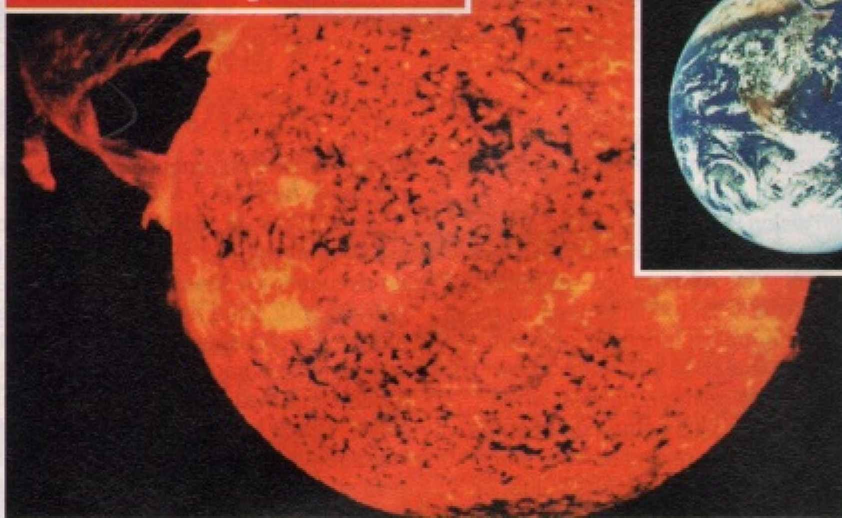


VISTA PRO/PRO LITE
Landscape Generator

If you don't have *Vista* and are interested in creating your own landscapes and animations then Emerald Creative are running an offer that should grab you. For the princely sum of just £49.95 you will get *Vista Pro* or *Vista Pro Lite* with *MakePath* and *Terraform*. For £59.95 you get this package with *Distant Suns* included. *Vista Pro* requires 4Mb or more of memory and *Vista Pro Lite* requires 2Mb or more. Both programs require a hard disk, preferably a big one. Check with Emerald to find out which suits you best. It's a great offer and will keep you captivated for more hours than you thought you had.

Available from: Emerald Creative Technology, Rapid House, 54 Wandle Bank, London SW19 1DW. Tel: 081 715 8866.
Price: £49.95 or £59.95 (includes *Distant Suns*).

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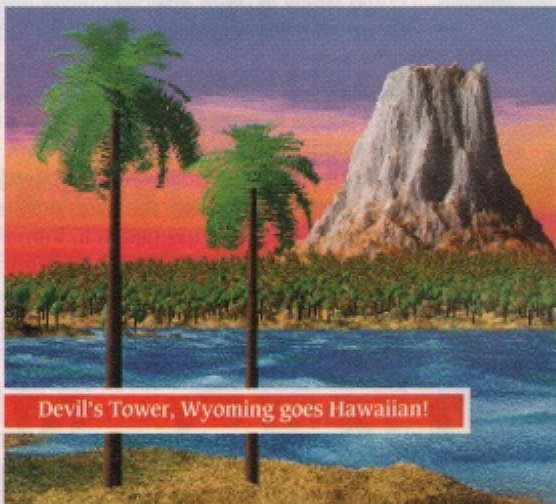
Left: the sun. Right: the earth

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VISTALITE

Vistalite is a compact version of Vistapro 3.0 for Amiga computers with 2MB of RAM (1.5 megabytes of contiguous free memory). A number of Vistapro 3.0's features have been simplified so that they no longer require so much memory. With Vistalite, the user gets the same friendly point-and-click interface that is the standard with Vistapro and can still create 'fly-through' animations with Virtual Reality Laboratories' MakePath. Vistalite uses a special 'Tiny' landscape size (130x130 data points), but can still open and use Vistapro landscape files and create billions of unique random fractal landscapes. **£29.95**

MAKEPATH

Makepath allows users to create complex animation sequences with a few simple mouse clicks. The user has full control over the motion of the model. The program allows the user to control acceleration rate and bank and pitch. **£9.95**

TERRAFORM

Terraform is a Vistapro Digital Elevation Model (DEM) terrain editor. With Terraform you can modify an existing Vistapro landscape or create your own! Add dams to rivers, roads climbing up mountains — or put your own face on Mars! Includes tool to build mountains, make craters, flatten or roughen areas, or paint elevations. **£9.95**

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MATHVISION



Always a sucker for swirly colour patterns, Tony Horgan takes a look at a new form of scientific psychedelia.

I thought this was going to be one of those idiot-proof kaleidoscope programs, where you press a few buttons and get lots of pretty patterns. I was right about the patterns, but there's much more to *MathVision* than that ...

MathVision is a kind of fractal generator, although it does a lot more than just the usual Mandelbrot and Julia patterns. In fact, the manual does its best not to mention the word 'fractal' at all. The keyword here is maths, rather than fractals. To get the most out of the program, you've got to be prepared to get your hands dirty with some equations and algebra. This isn't necessarily a bad thing, but the claim on the box that *MathVision* is 'A tool that feels like a game' is way off the mark.

The object of *MathVision* is to create abstract images. It creates these images from a series of calculations. Different calculations lead to different images. However, unlike most fractal generators, with *MathVision* you have to write the formulas yourself – or at least edit the example formulas. For anyone who knows what they're doing, there's a lot of flexibility in this system.

Using *MathVision* is rather like using a programming language, complete with all those syntax errors. You set up a few variables, and then write a list of instructions to perform mathematical functions on them. As you might imagine, you never know quite what's going to happen when you run your little sequence of sums. Quite often you'll end up with something as unspectacular as a line, or perhaps a couple of circles. Other times, you might strike it lucky and generate a wonderful screen of pulsating colour. Usually, you'll get something between the two.



MathVision comes up with some wonderfully ... er ... colourful images. Turn on colour cycling and come alive!

OPEN UNIVERSITY

Once you've created your list of maths functions, you can plot them with one of three options: simple, contour or perspective. These decide how the calculations are translated on-screen. The simple option plots lines, and is usually the least spectacular of the three. Contour is a good choice if you want screens that look like the ties worn by Open University presenters. Perspective draws up a transparent cube, and then fills it with a kind of 3D graph. Each of these three methods has its own set of parameters, which can be tweaked from the menus. By changing these settings, you can create an almost infinite amount of different images from the same formula.

MathVision is more than just a tool for making pretty patterns. It's almost as if the graphics are an excuse for a session of good hard maths. If you can get your head around it, there are loads of things you can do with the program. It comes with a selection of 'hooks', extra modules that can be loaded into the main program to expand its features. These include fractal routines, features for representing maths as sound, and stacks more. It also comes with a number of other add-ons, like the simple paint program that uses semi-random routines for its alternative drawing tools, and there's even a simple morphing/warping section. It could really do with a more disciplined front-end to tie up all these appendages a little more neatly.

CONCLUSION

If all you're interested in is freaky pictures, then all of this might seem like a lot of hard work – and you'd be right– but the results can be spectacular.

However, if you like messing around with complex maths, just for the hell of it, then this is tailor made for you. You could go on tinkering with it for years, exploring all of its little quirks, features and miscellaneous extra bits. If you get adventurous, you can even write your own hooks, and expand the program to suit your requirements!

To get the most out of *MathVision*, you'll have to be prepared to work through the daunting manual, which explains maths functions with the help of stomach-churning analogies using cabbage juice. If you can get through those without throwing up, then you have my congratulations.

Below: formulas like these that are behind the freaky patterns on this page – you know, just elementary sums and stuff.

```
val| c+null(fa, set(d,100000) ) "init distance, find min, return color compute
FA:| null( fb(0,0,0),fb(.81,.59,1), fb(-.31,.95,2), fb(-1,0,3), fb(-.31,-.95,4
FB:| fc( fd(a1,a2), a3 ) " pass distance and regent to accumulator
FC:| if( a1<d, null(set(d,a1), set(c,a2)), 0 ) "set color for smallest distanc
FD:| sqrt(sqr(x-a1) + sqr(y-a2)) "euclidean distance
```

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INNOVATION 60%
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GAMES

❑ **18th Hole**
(CAT 225 - 2 DISKS- NOT 1200)
This is a very good looking over head golf game. Good multi player fun.

❑ **3D Games Series**
(CAT 849 - 1 DISK)
Includes a brilliant 3D adventure game, which is absolutely huge.

❑ **Automobiles**
(CAT 2957 - 1 DISK)
This is a hot new Skidmarks type of game for upto three players. It looks great and plays well.

❑ **Advanced Hero Quest**
(CAT 1920 - 1 DISK)
Let the computer be the game master, and provide the challenge You need the board game to play.

❑ **Deluxe Galaga**
(CAT 1974 - 1 DISK)
A true classic as far as shoot em up games go, and fantastically professional with it. Re-live some arcade nostalgia now.

❑ **Diplomacy**
(CAT 1909 - 1 DISK)
A very competent computer version of that great board game.

❑ **Gnu Chess**
(CAT 2042 - 1 DISK - NOT 500)
A very good looking playable chess program. Easily one of the best around.

❑ **Golden Oldies**
(CAT 1308 - 1 DISK)
A wonderful collection of arcade classics from the early days. A good nostalgia trip

GAMES

❑ **Grand Prix 93**
(CAT 2692 - 1 DISK)
A surprisingly deep and highly involved management game.

❑ **Gush**
(CAT 1209 - 1DISK)
This is probably the best version of Pipemania you can get. Very playable and very addictive.

❑ **High Octane**
(CAT 680 - 1 DISK)
This is a corking over head car racer for two players. It's full to the brim with thrills and spills, and plenty of weapon pick ups.

❑ **Jellyquest**
(CAT 2336 - 1 DISK)
A sort of Q-Bert puzzler, and a good one at that. Quite fiendish.

❑ **Klawz The Cat**
(CAT 1735 - 1 DISK)
This is a lovely cute platform game, with classic gameplay.

❑ **Knights**
(CAT 1098 - 1 DISK)
A very very good playable two player over head adventure game.

❑ **LCD Dreams**
(CAT 1789 - 1 DISK)
A collection of four old LCD hand held games re-vamped for the Amiga. Great stuff.

❑ **Overlander**
(CAT 2157 - 1 DISK)
An up dated version of the old classic Moon Patrol game. Fab.

❑ **Pop Quiz**
(CAT 2250 - 1 DISK)
Test your knowledge of pop history with this pop-tastic quiz.

GAMES

❑ **Red Dwarf Quiz**
(CAT 887 - 1 DISK)
Test your knowledge of the TV series with this Dwarf-tastic quiz. It's very though indeed.

❑ **Road To Hell**
(CAT 565 - 1 DISK)
Yet more over head racing in yet another great game. This time you can customise your car as well.

❑ **Starbase 13**
(CAT 1213 - 2 DISKS)
This is an epic graphic adventure with lots to solve. It's very playable, and quite funny.

❑ **Task Force**
(CAT 2122 - 1 DISK)
Just happens to be a stonkingly good Space Crusade type strategy combat game. Play it Now!

❑ **Tetren**
(CAT 66 - 1 DISK)
Tetren is a very good Tetris clone. It features a good selection of new oddities, and two player option.

❑ **T.M.A.**
(CAT 698 - 1 DISKS)
This is a demo version of a very good arcade adventure game which is very swish indeed.

❑ **Total War**
(CAT 1043 - 1 DISK)
A brilliant version of the board game Risk. Six players computer or human compete, and battle.

❑ **Wacko Jr In Wonderland**
(CAT 273 - 1 DISK)
A delightfully cute platform game which should easily please any kids, or even a few adults too!

ASSASSINS

❑ **Assassins 3**
(CAT 104 - 1 DISK)
Megaball - great breakout game
Drip - polished Painter game.

❑ **Assassins 123**
(CAT 173 - 1 DISK)
Includes the excellent Artillerus 2 which is brilliantly addictive, and for up to eight players.

❑ **Assassins 114**
(CAT 185 - 1 DISK)
International Cricket is on here, and so is Insectoids 2. Brill.

❑ **Assassins 95**
(CAT 286 - 1 DISK)
Includes two football manager games which are quite different from each other.

❑ **Assassins 138**
(CAT 1348 - 1 DISK)
Includes the un-missable game Scorched Tanks. Totally addictifve, and great multi player fun.

❑ **Assassins 128**
(CAT 1632 - 1 DISK)
Three brilliant versions of some arcade classics. Includes - Space Invasion, Deluxe Pacman and Solar System Wars.

❑ **Assassins 139**
(CAT 2282 - 1 DISK)
Includes a good fruit machine game, and a weird breakout.

❑ **Assassins 182**
(CAT 575 - 1 DISK)
Includes Colorial Conquest a huge Sim/Combat game which is very involved, and tough!

❑ **Assassins 190**
(CAT 779 - 1 DISK)
Includes Gravity Force 2 and the four player Dogfight game.

MUSIC/DEMO

❑ **Fairlight 242**
(CAT 2781 - 1 DISK)
Contains a very long video sequence set to the usual techno type music.

❑ **9 Fingers**
(CAT 383 - 2 DISKS)
An audio visual feast brought to you from Spaceballs. It's pop-video tastic and no mistake.

❑ **Aluminium**
(CAT 2419 - 1 DISK)
A nice new demo with a nice little ray traced animation.

❑ **Armagedon**
(CAT 182 - 1 DISK)
A hot demo with good design and a good original bit of music.

❑ **Arte**
(CAT 562 - 1 DISK)
A graphical extravaganza of a demo with funky-tronic music.

❑ **Attraction**
(CAT 1243 - 1 DISK)
A great music disk with some lovely thoughtful music.

❑ **Basso Continuo**
(CAT 1059 - 1 DISK)
Ten excellent funky tunes are on here for your listening pleasure.

❑ **Doop Re-mix**
(CAT 337 - 1 DISK)
A good re-mix of that chart topping tune.

❑ **Gastric Ulser**
(CAT 2724 - 1 DISK)
A good collection of some very hard rave tunes. Not for the feint hearted listener.

MUSIC/DEMO

❑ **Gospel Karaoke**
(CAT 10 - 1 DISK)
It sounds unbelievable, but it i
Karaoke Amiga!

❑ **Jesus On Cheese**
(CAT 1251 - 1 DISK)
A flashy fast paced rave demo
which will have you seeing th

❑ **Kaos Theory**
(CAT 1114 - 1 DISK)
It's rave-omatic Amiga time v
some seriously hard tunes.

❑ **Piece Of Mind**
(CAT 980 - 1 DISK)
A great 3D extravaganza dem
with some very classy music.

❑ **Scoopex 2 Unlimit**
(CAT 2241 - 2 DISKS)
Good old Scoopex supplies 3
well produced 2 Unlimited m

❑ **Sequencial**
(CAT 547 - 1 DISK)
A roller coaster of a demo.

❑ **For Your Mind**
(CAT 2462 - 1 DISK)
Fast video, fast music, a reall
moving experience for sure.

❑ **State Of The Art**
(CAT 19 - 1 DISK)
An all time classic demo. Bri
visuals and a cracking dance

❑ **Star Trek Rave**
(CAT 2390 - 1 DISK)
Is nothing sacred? Apparentl
A silly story with pictures wi
provide a good laugh

❑ **Techno Tracks 2**
(CAT 1664 - 1 DISK)
Awesome music and some g
visuals make this a must.

ALL THE DISKS LISTED ON THIS PAGE ARE COMPATIBLE WITH ALL AMIGA COMPUTERS UNLESS OTHERWISE STATED

USEFUL

❑ **600 Business letters**
(CAT 291 - 1 DISK)
Lots of letters for lots of things.

❑ **Account Master**
(CAT 1817 - 1 DISK)
A good little accounts program to help keep your books.

❑ **Amibase Pro 2**
(CAT 293 - 1 DISK)
Probably the best database program you can get. Very usable indeed.

❑ **Astronomy**
(CAT 2847 - 1 DISK)
Produces very detailed planetary information for astronomers.

❑ **Audio Magic 7**
(CAT 1058 - 1 DISK)
Audio utilities including the very good Quadra Composer, a very professional music sequencer.

❑ **Classic Utilities**
(CAT 1863 - 1 DISK)
A true collection of classics that you really should have.

❑ **Create Adventures**
(CAT 1027 - 1 DISK)
A very vice authoring program.

❑ **Crossword Creator**
(CAT 2161 - 1 DISK)
Takes the strain out for you.

❑ **Crunchers Disk**
(CAT 1227 - 1 DISK)
If disk space is getting tight then this disk is definitely for you.

❑ **D-Copy 3.1**
(CAT 2582 - 1 DISK)
The best disk copier you can get.

❑ **Dynamic Skies**
(CAT 1512 - 1 DISK)
An amazing night sky viewer which is feature packed.

USEFUL

❑ **Easycalc**
(CAT 1042 - 1 DISK)
Simply the best spreadsheet.

❑ **Edword Pro 4**
(CAT 2071 - 1 DISK)
A brilliant text editor which has a very good feel about it

❑ **Forecaster**
(CAT 607 - 1 DISK)
If you're a betting man/woman, this disk could be up your street.

❑ **Grinder**
(CAT 1249 - 1 DISK)
A versatile screen converter.

❑ **Hyperdrive**
(CAT 1116 - 1 DISK)
Creates a protected RAM disk.

❑ **Inscript**
(CAT 2693 - 1 DISK)
A simple easy to use and effective video titling program.

❑ **Mandelmania**
(CAT 820 - 1 DISK - NOT 500)
A very fast fractal generator with fast zoom in and out.

❑ **Mandelplot**
(CAT 90 - 1 DISK)
An excellent shareware fractal generator. Tons of fractal types.

❑ **Magnum**
(CAT 2666 - 1 DISK)
A good disk magazine creator.

❑ **Opti Comms 2**
(CAT 2357 - 1 DISK)
An excellent collection of tools for use with you modem.

❑ **PC Task 2**
(CAT 1281 - 1 DISK)
A working demo of this very good PC emulator program.

USEFUL

❑ **Pools Tools 2**
(CAT 442 - 1 DISK)
A great rich quick program ? Could be Couldn't it.

❑ **PP Mini Crunch**
(CAT 838 - 1 DISK - NOT 500)
A user friendly interface for the excellent Powerpacker. Very nice.

❑ **S-I-R-D-S**
(CAT 2214 - 1 DISK)
Create your very own stereogram pictures and baffle your friends.

❑ **Start Of The Art**
(CAT 2317 - 2 DISKS)
These disks are packed chocker with various graphics programs.

❑ **Starview**
(CAT 1610 - 1 DISK)
A night sky viewer which even marks out the contellations.

❑ **Text Engine 4**
(CAT 1464 - 1 DISK)
The best word processor there is. Very well suited to the Amiga.

❑ **The Money Program**
(CAT 1181 - 1 DISK)
An excellent home money monitor program. Very useful.

❑ **Utility Disk Maker**
(CAT 2371 - 1 DISK)
Proves very helpful for creating your own disks, serious or not.

❑ **Virus Checker**
(CAT 770 - 1 DISK)
This essential disk always has the very latest version of the premier Amiga virus detector/killer

❑ **X Beat Pro**
(CAT 415 - 1 DISK)
A very friendly music sequencer program. Very good for learners.

ANIMATION

❑ **Animation Studio**
(CAT 2406 - 1 DISK)
A fantastic program to ger you started in animation. Features the onion skin layering technique.

❑ **Boat**
(CAT 933 - 1 DISK)
A very nice animation of a typical english garden scene, with a boat.

❑ **Bonds Last Stand**
(CAT 835 - 1 DISK)
Bond cops it at last, and not before time too.

❑ **Human Cannonball**
(CAT 1599 - 1 DISK)
An amusing story of how not to be a human cannonball.

❑ **Linus**
(CAT 1018 - 1 DISK)
A very original anim with a very good cartoon atmosphere.

❑ **Main Actor**
(CAT 1236 - 2 DISKS - NOT 500)
Top animation editor/player. Allows creation of very high resolution animations e.i. HAM.

❑ **Raging Hormone**
(CAT 2780 - 1 DISK)
Poor old hormone tries to pull a bird. He should know better.

❑ **Raging Hormone 2**
(CAT 2473 - 1 DISK)
That thick hormone just doesn't know when to stop. Very funny.

❑ **Raging Hormone 3**
(CAT 2130 - 1 DISK)
Hormone passes on what he has learnt to his son. What a shame.

❑ **Savings**
(CAT 112 - 1 DISK)
The post office savings advert quite a novel end. Funny.

MISCELLANY

❑ **AMOS Libraries**
(CAT 344 - 1 DISK)
This great disk includes five new command extension libraries for Amos ver 1.3/Amos pro. A must.

❑ **Communicate**
(CAT 279 - 1 DISK)
Learn how to communicate with sign language and many more.

❑ **Octamed Tutor**
(CAT 2456 - 1 DISK)
An excellent guide to getting the most from Octamed or MED.

❑ **Spectrum Emulator**
(CAT 1446 - 1 DISK)
Turn your Amiga into a 48k ZX Spectrum. A fastish Amiga is recommended though.

❑ **Speccy Classics**
(CAT 498 - 1 DISK)
A collection of classic old Spectrum games for use with the above emulator program.

❑ **Speccy Classics 2**
(CAT 1499 - 1 DISK)
More great games for emulator.

❑ **Speccy Classics 3**
(CAT 2993 - 1 DISK)
And yet more corkers.

❑ **The Invisible World**
(CAT 1786 - 1 DISK)
A visual insight into the tiny world of microscopic bugs.

❑ **Ultimate Cheat Disk**
(CAT 2583 - 1 DISK)
Another disk packed to the gills with game tips and cheats.

❑ **Vic 20 Emulator**
(CAT 1087 - 1 DISK)
Turn your Amiga into a VIC 20. Comes with tons of games. Needs a fast Amiga to fully appreciate.

1200 ONLY

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AMIGA 1200 COMPUTE

❑ **AGA Diagnostic**
(CAT 1866 - 1 DISK)
Check out your computers h

❑ **Big Time Sensual**
(CAT 2215 - 2 DISKS)
An audio visual treat of a de
with stunning graphics and
almost CD quality soundtra

❑ **Friday At Eight**
(CAT 2033 - 1 DISK)
A very fast paced demo wit
really brilliant music track.

❑ **Full Moon**
(CAT 1740 - 1 DISK)
A brilliant demo with a spo
and a good pacey tune.

❑ **Klondike Deluxe**
(CAT 782 - 3 DISKS)
A patience card game with
very beautiful picture cards

❑ **Love**
(CAT 898 - 2 DISKS)
A lovely new demo. Nuff s

❑ **Maximum Overd**
(CAT 2986 - 2 DISKS)
A very long full motion vid
which lasts ages.

❑ **Megaball AGA**
(CAT 842 - 1 DISK)
The most popular breakout
game gets even nicer. A m

❑ **Real**
(CAT 2379 - 1 DISK)
Possibly the best AGA dem
date. Totally awesome.

❑ **Relokick 1.4**
(CAT 2918 - 1 DISK)
Brings downward compati
your new 1200 to help get
those old programs workin

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SMART STOR

It's fast, it's compact and it's smart, just like Andy Leaning. What a coincidence. Our tech editor looks at the Smart Stor external hard drive for A600 and A1200.

The Archos Overdrive is well known in the Amiga market as one hell of a hard drive for the A1200. It has established a name for itself as the fastest hard drive available, whilst also being the easiest to fit – it just plugs into the PCMCIA interface on the side of the Amiga.

However, the Overdrive wasn't the first Amiga 1200 hard drive Archos developed. It was actually their second model, its predecessor being considerably smaller, and in many senses more practical. Unfortunately, it was never released in this country, and so has until now been relatively unknown.

Now Indi have rebadged it and released it under the name of 'SmartStor', and, as luck would have it they are also selling the OverDrive under the name of the SmartStor Plus.

Although SmartStor is an earlier version of the OverDrive, it differs in a number of ways. Firstly it is much smaller, and doesn't have the slick styling or elegant design of its predecessor. Instead, it comes as an ugly black box, that conflicts with, rather than complementing, the casing of the A600 and A1200. This somewhat unappealing presentation is for a reason, though. Unlike the OverDrive which uses 3.5" hard drive mechanisms, the SmartStor is based around smaller 2.5" drives, and so Archos designed the casing to surround these tiny drives with the minimum of wastage, saving money. For this reason SmartStor drives are very cheap.

The SmartStor connects to the credit card PCMCIA slot on the side of the Amiga, in exactly the same manner as the OverDrive and takes its power from this interface – there is no external power supplied input available here.

Once connected you simply turn on the Amiga and up it pops as a new device. Workbench, however, hasn't been pre-installed on the system in advance, so you'll have to do this before you can use SmartStor.

Tiny. Not only small in size the SmartStor is also small in capacity, storing typically just 20 or 30Mb.



WARP SPEED

Once it is up and running and everything's been installed it's very pleasing to use. I encountered no major problems whilst testing it, and loading applications and data revealed fairly rapid access times and transfer speeds. It's not quite up to the speed of the OverDrive (one of the fastest drives CU AMIGA has ever tested), but it's certainly faster than many of the internal A600 hard drives that are available.

The diminutive physical size and easy plug-in-and-go operation of the unit also makes it the most portable hard drive yet for the Amiga. It's great being able to load up your programs, unplug it, nip round to your friends and have the programs instantly available. A major advantage for Amiga users on the move!

MISSED OPPORTUNITY

The Amiga has a long tradition of external hard drives and since GVP launched the HD8+ for the A500 it's been popular for developers of such peripherals to also build further expansion potential into them – ie extra RAM, pass through ports and the like.

After all if you've got a box housing the hard drive, why not fill it with other stuff. However, Archos have not followed this tradition and the SmartStor is nothing more than a hard drive – a missed opportunity if ever there was one.

CONSIDERATIONS

For A600, and to some extent the A1200, the SmartStor will be a welcome and useful expansion, providing an easy and simple hard drive upgrade. The only problem is the limited size of the configurations available, ie, just 20Mb or 30Mb. This is definitely not big enough for use on an A1200, but is passable on the A600 – but you're likely to run out of space sooner rather than later.

It could also do with a proper manual, in this month's Points of View (see page 162) I have complained about companies releasing product with awful packaging and manuals and, as if to prove a point, SmartStor turns up with a single A4 sheet for a manual! There is definite room for improvement here!

These limitations and the poor casing design mean that I can't give SmartStor as high a rating as the underlying technology deserves, but if you can live with the small capacity and styling it's an extremely good product. CU

SMARTSTOR £139/£169

A500	A500+	A600	A1200
✗	✗	✓	✓

A1500	A2000	A3000	A4000
✗	✗	✗	✗

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EASE OF USE 80%
Not putting Workbench on it for you is a bit tight, but otherwise it's great.

VALUE FOR MONEY 87%
One of the cheapest hard drives available.

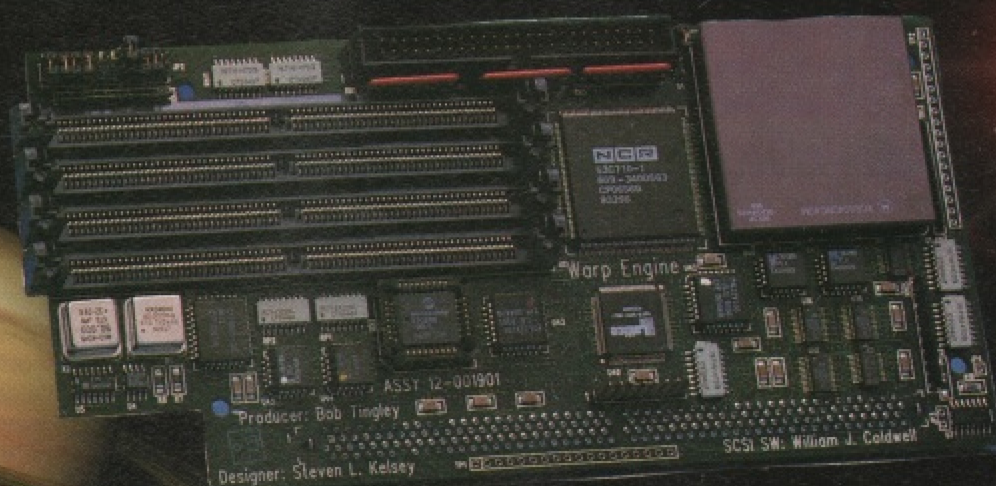
EFFECTIVENESS 90%
It's fast, compact, and does its job flawlessly.

FLEXIBILITY 80%
As an external expansion box Archos missed out but not putting in further expansion potential (ie RAM and pass-through ports!)

INNOVATION 80%
Great little product, but a bit dated with the OverDrive having been out so long.

"A worthy buy for A600 owners, but A1200 owners should look for a bigger capacity drive."

OVERALL 85%



NCR
Warp Engine
ASSY 12-001901
Producer: Bob Tingley
Designer: Steven L. Kelsey
SCSI SW: William J. Coldwell

IMAGE MIRROR

Warped images from a warped mind? Tony Horgan twists a few pixels with a new image processor.



There are surprisingly few image processors available for the Amiga. *Art Department Professional, Image Master* and *Image FX* are the main three, but now there's a new alternative in the shape of *Image Mirror*.

Before you can do anything with *Image Mirror*, you'll need to free up at least 10Mbs of hard drive space. As the program uses its own form of virtual memory (using the hard drive for temporary storage to reduce the amount of RAM needed), you can't use it on a floppy system.



Once it's up and running, you're presented with a couple of windows. Scoot up to the menus, and strangely all you get is a Save and a Quit option. All of the image manipulation is carried out by moving icons around in the windows. These are arranged with all the 'tools' or effects in the left window, and the other functions (loading, saving and so on) in the right window. When you load a picture, it appears in the right window as a little icon. To pass it through an effect, you need to drag a tool across from the opposite window. You can then drag the picture icon over the tool icon to start the process. Are you still with me? It's what they call a drag and drop interface.

ICON UNDERSTAND IT

All the icons are captioned to let you know of their function. It's a good job too, because otherwise you'd never guess what they did. The icon for 'Render Picture' has a man sticking his head into a microwave oven. The 'Archive' icon shows a man wheeling a shopping trolley past a couple of Egyptian pyramids, and the 'Rename' icon depicts the same man doing magic tricks with a cat in a box. It's more fun than drab menus I suppose.

Unlike most rival programs, *Image Mirror* will not display pictures in anything less than HAM-6 mode (4096 on-screen colours), even if your original picture only had two colours. You can change the display to HAM-8 on an A1200 or A4000, and there are also options for viewing in 24-bits through a Video Toaster or Opal Vision board. All processes are carried out in 24-bits. You can only save out 24-bit files. This is very limiting, unless of course you work with nothing other than 24-bit images. Amazingly, there are no options for loading or saving file formats other than IFF. When you're forced to work with 24 bits, it's totally absurd not to have the option of saving images as JPEGs, which would use far less disk space.

EFFECTS

Effects are *Image Mirror*'s strongest feature. Although there aren't stacks of them, some are quite entertaining.

One of my favourites is the Mandelbrot option, which takes your image, and uses it to plot out a fractal pattern. The kaleidoscope is another good one for creating those freaky abstract pictures. Animations of effects can also be created. The complete list of effects is as follows: rotate, twist, flip, reflect, bubble, frayed, vignette, tiling, parm, kaleidoscope, pic, wave, bright, chromakey, noise, zoom, fade-through, mandel, stretch and morph. Most of these are geared towards distorting your original image, rather than touching up or improving poor-quality screens.

SHORTCOMINGS

Although there are some nice features here, there are also quite a few omissions and shortfalls. Speed is one problem. Many of the processes take ages to render – far longer than they should in some cases. For example, the tile option takes a specified rectangle of the image, and fills the screen with it. This could be done in a matter of seconds, but instead it plods along as if you've got a lifetime to waste.

The assumption that everyone wants to work in 24 bits is unfortunate. There are no options for converting images to different resolutions, or for changing the number of colours. These are basic requirements for any image processor. Unless you use a separate utility for JPEG compression, you could find you soon run out of hard drive space due to the large 24-bit files.

I couldn't recommend *Image Mirror* over *Art Department Professional* or *Image FX*, both of which are far superior in most aspects. However, *Image Mirror* does have some unique effects, and as such would complement a more powerful image processor.

Above: the excellent fractal generator is just one of the program's original effects.
Left: if everything's looking just a bit too normal, *Image Mirror* can send your pictures into a whole new spinny, twisty world.

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EASE OF USE 80%
The icon-based drag and drop system is simple enough to operate.

EFFECTIVENESS 60%
Offers quite a few alternative effects.

FLEXIBILITY 50%
Only worthwhile if you work solely in HAM or 24 bits. However, it is held back the by lack of many basic processing features.

INNOVATION 60%
Some good ideas and inspiring effects, but does little to advance the state of image processing.

"Fun as a secondary image processor but major limitations keep it well behind the leading pack."

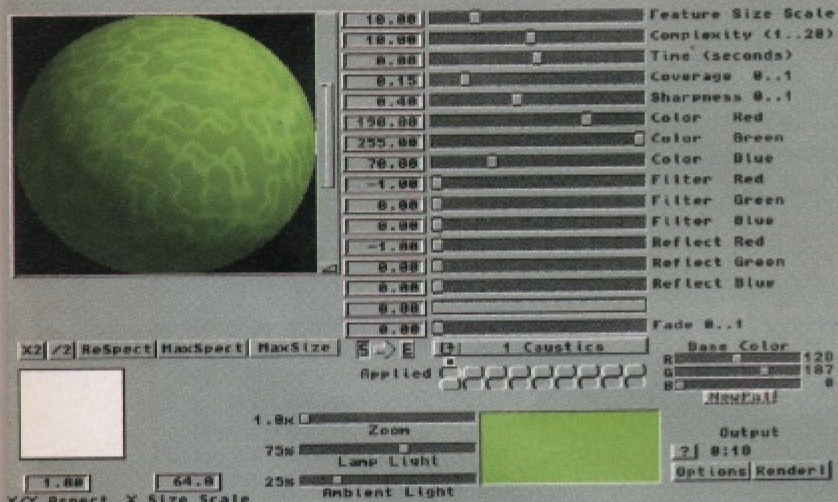
OVERALL 61%

ESSENCE AND FORGE



Andy Leaning gets down to the essence of 3D textures and forges ahead with some simply stunning new surfaces.

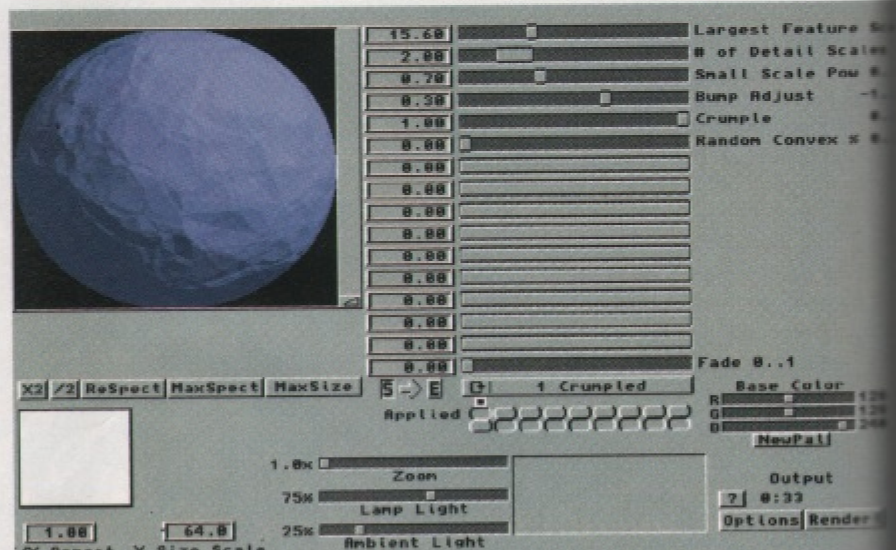
Essence, in a nutshell, is an excellent collection of 3D images which wrap around shapes and objects in 3D ray tracing programs to give the images a realistic finish. It's a superb program.



This 'Caustics' texture can be used for all kinds of possible effects, from strange alien planets to marble surfaces.

Testament to this is the fact that *Essence I &II* received a CU AMIGA top rated award when they were reviewed back in December '93. Despite the high score there was one major drawback though – you could only use *Essence* with *Imagine*. This was frustrating as *Essence*'s infinite selection of textures couldn't be used with other 3D programs such as *Lightwave* and *Real3D*. Now, thanks to *Forge*, *Essence* textures can be used with any 3D program.

So what exactly is *Forge* and how has it lead to this welcomed ability to use *Essence* with any 3D program? And while we're about it why couldn't *Essence* work with any other program apart from *Imagine* in the first place? The answer to both these questions lies in formats. For example, rather than using standard IFF or jpeg formulas *Essence* uses complex mathematical formulas which, before *Forge*, only *Imagine* could use. *Essence*'s textures are not straight graphics files. Instead they are files containing mathematical definitions – otherwise known as 'procedural textures'. This means *Essence* uses mathematics to create the textures rather than the standard series of dots or iff files.



An *Essence* crumpled paper texture does the trick.

The program sets the final image size, colours and other attributes specific to a texture and a resulting image is rendered/created from scratch by running these parameters through a mathematical formula. A typical example would be a mathematical algorithm that creates a grid, and can fill the square in various colours. Input parameters would be the size of the individual squares on the grid, the gaps between the squares, the fill colour, whether to colour every square, every alternate square etc. By setting different values for these parameters you can change the look the final image completely – from a chess board to a city with roads and housing blocks.

There is of course the possibility that someone smart enough could write a program that would load these formulas, let you to change the parameters and then save the resulting textures out as IFFs for use in other programs. This is exactly what *Forge* is. *Essence*, and the program *Forge*, are now sold in a pack by Emerald Creative which allow you to not only save out *Essence* textures as images for use in other 3D programs but also create an amazingly diverse range of new textures.

SLIDE CHARLIE BROWN, SLIDE

Forge provides a very user-friendly front end into which you can load the various *Essence* procedural textures. On loading each texture you are presented with a series of sliders, on the right-hand side of the screen, that effect the look of the texture. To the left of the sliders is a display which shows you the results of your changes. This view can be either spherical (a ball) or rectangular allowing you see how various textures will wrap around corners etc.

In the previewing display, resolution size and the the time taken to redraw the image are in direct proportion to each other. For example, you see a low resolution sample of the effect your changes extremely fast, however higher resolutions versions

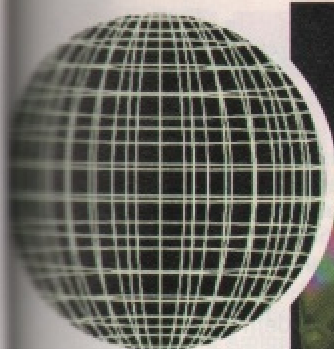
MANUAL OVERRIDE

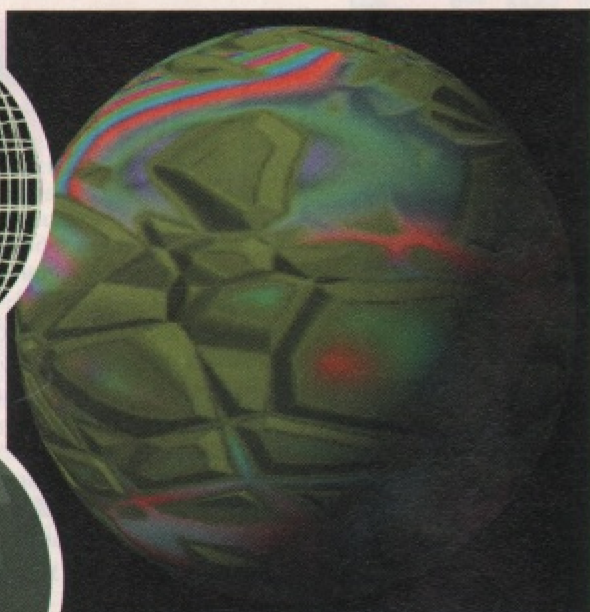
Computer manuals are notorious for being difficult to understand, badly written and too technical. However, the *Forge* manual is clear concise and easy to read. Not only is it easy to understand and follow, it has a good index and explains everything you need to know, but the author also has a sense of humour which comes across in the manual. There are footnotes throughout, many of which are informative, but a great many are also very entertaining and actually make reading the manual enjoyable. Maximum marks to Alternative Image for a great manual.

VERY ANIMATED

One of the great things about *Imagine* is that surfaces can move. Not only can you have a object moving and rotating but its surface can also move, this allows you to not only create impressive shapes and forms, but also create gas and smoke effects that would otherwise be impossible to produce.

One of the tricks in the armoury of *Forge* is that you can also create these animated textures, just like the static versions. This further adds to the programs flexibility and makes it a powerful tool for 3D animated images.





Here we see the difference various surfaces make to 3D objects. Taking the same object we rendered it with no surface (top left), then a plain polygon surface (bottom left) and finally a full multi-layer Forge texture (above).

take longer. Whilst not being instant this approach allows you to see the changes far quicker than waiting for a full resolution render. Then, once you've come up with a texture you like the look of you can set an anti-aliasing level (making sharp edges look softer) and then render it out at various resolutions and then save the file out in a variety of different formats: 24-bit IFF, JPEG, TIFF, and PPM. The rendering can also be carried out in the background (whilst you work on another screen) and a status bar, telling you how much longer the rendering will take, can be displayed on the Workbench screen.

Having saved the file out as an IFF you then then load this into a 3D rendering program such as *LightWave* and use it as a surface. Given the variety of textures supplied with *Essence*, and the ability to change these with *Forge* you have an infinite range of potential surfaces covering every possible requirement. You can create some amazingly realistic surfaces with the program, and some of the organic textures are very effective.

GAS PLANETS

The diversity of the possible textures is endless. You can load multiple textures at once or layer them on top of one another. For instance, I loaded the plasma surface with a vein surface over the top. Then setting the veins to be very thick, I created an impression of a planet with an unstable core and an outer surface that had solidified over time. Another image involved taking a gas planet texture and overlaying a whirlwind texture giving a Saturn sunspot type look.

In all *Essence* and *Forge* make a superb package. The only downfall however, is the rendering time. Even on my accelerated A4000 040 running at 40MHz a texture of 256x256 pixels can take three or four minutes, whilst higher resolutions can take much longer – 768x768 images ran over an hour in some cases. Despite this setback, this package is recommended. CU

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EASE OF USE 85%
Slightly complex due to the nature of mathematical textures.

VALUE FOR MONEY 85%
Great value for what it offers!

EFFECTIVENESS 90%
Amazing images, but they are saved out as bit maps meaning there will be some loss of quality when wrapping them out.

FLEXIBILITY 83%
Wow! You can create practically every texture you could ever want.

INNOVATION 90%
An excellent and welcome addition to the already brilliant Essence collection.

"Vital accessory for anyone serious about 3D graphics."

OVERALL 93%

ACEEX FAX MODEM

André Digard reaches out, touches Cyberspace, sends his phone bill into orbit, faxes himself around the country and loves every second of it.

Many jokes are told about long evenings spent running up the phone bill, calling up bulletin boards and 'surfing' the Internet. Once you have a modem, though, you quickly realise that the bills are no joke. However, they're definitely worth it though.

It's tempting to spend an entire weekend on the Internet but unless you are independently wealthy or get free phone calls that's just not practical. You soon become adept in the art of 'surfing' (ie logging on, quickly uploading or downloading then logging off to check out what you caught). The occasional prolonged chat or conference happens but usually it's wiser to create mail and carefully select files before calling anyone. Most bulletin boards, however, let you download a list of files and conferences for you to peruse, so you can check it out and then call them when you know where you're going. It makes life much easier (and cheaper).

BUILT FOR SPEED

The Aceex modem isn't going to win any awards for beauty but it comes out tops for speed. It always achieved above 1,600 characters per second (CPS) when transferring archived files. As an example a test file of an archived graphics file sized at 287,462 bytes was transferred in just two minutes and 54 seconds, at an average of 1,651 CPS. Theoretically, with the modem using its compression, it could reach speeds of up to 57,600 bits per second (BPS) or 7200 CPS. In practice this is virtually impossible to achieve, the best average you should hope for is around 28,000 BPS or 3,500 CPS. This is true of all 14400 modems.

You should also bear in mind that almost every file you come across on a bulletin board is likely to already be compressed, which renders the modem's compression practically useless. Hence the speed test results of an average 1,651 CPS is closer to what you are likely to achieve.

SETTING A TRAP FOR FAXES

One of the best features of the Aceex, or any other similar modem for that matter, is its ability to send and receive faxes. Power Computing actually gives you the chance to buy *TrapFax* with the modem and it would be churlish not to consider it. The chance is too good to miss.

Theoretically it's possible to run *TrapFax* from a floppy disk, but to use a modem like this you really must have a hard disk, and a big one at that.

Once installed the program works beautifully. It's a little frustrating at first as *TrapFax* is not one but several programs so you have to read the manual to find out how it works. Thankfully, the manual is well written and clear, though it does use quite a bit of jargon.

One great advantage of *TrapFax* is its size. The individual programs that make up *TrapFax* are fairly small so leaving auto answer on takes up a far more sensible 70K in comparison with GP's 230K, most welcome if you cherish your memory. What's more, *TrapFax* works in conjunction with *TrapDoor*, an absolute must for FidoNet users.

NOT ALL THERE

One surprise was the communications software provided or rather the lack of communication software. *NComm 2* is provided and it's a good sturdy choice. The surprise was the missed opportunity to provide *TrapDoor* with the modem. It may not have been used by everybody, but surely the price of a disk would gain immense good will from customers.

The other missing item was any kind of reference to the Amiga. There wasn't even an A4 sheet telling you how to connect it up. Admittedly most Comms users wouldn't need it, but these days we are trying to make Comms available to everyone.

Using *Trapfax*, Aceex can send better faxes than a dedicated fax machine.



CAVEAT SURFER

If you intend to connect a 14400 BPS modem to an unexpanded A1200 be warned; because of the lack of FastMemory the modem will be limited to a top transfer rate of 38400 BPS. However, this often gives faster transfers when uploading or downloading files (see Speed Test, far right).

CONCLUSION

The choice of modems on the market is definitely hotting up. The Aceex has several minor niggling points. For example, it's not the best constructed modem in the world – the LEDs weren't quite lined up properly on the review machine and the stencils were badly printed. Another problem was its sensitivity, a couple of times I knocked the modem whilst I was on-line and it disconnected both times. However, modems seldom win prizes for beauty. What matters is how they work and the Aceex does its job admirably.

And with the addition of *TrapFax* the whole thing becomes an excellent package. If you want to send and receive faxes it performs perfectly, sending better quality faxes than you can with a dedicated fax machine.

Overall, whichever 14400 modem you choose, you'll be making the right choice. They all work at about the same speed, they all have similar functions and they all increase your phone bill. The Aceex is a good little machine, if you want a modem you should consider it.

SPEED TEST

To test the transfer rate of the Aceex I sent and received a 287462 byte archived graphics file, the results were:

AVERAGE TRANSFER TIME	AVERAGE TRANSFER RATE
174 Seconds	1,651 CPS

This file was transferred with the modem set to 38400 BPS which can provide faster transfers than 57600 BPS due to reduction in attempts to compress the already compressed file. You should also note that the system on the other end of the line plays a large part in the speed of transfer.

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EASE OF USE 80%
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VALUE FOR MONEY 75%
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EFFECTIVENESS 90%
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FLEXIBILITY 90%
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INNOVATION 80%
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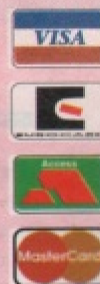
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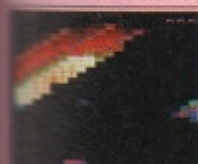
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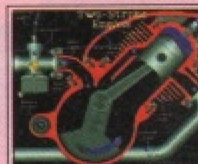
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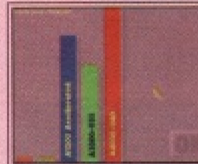
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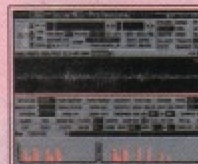

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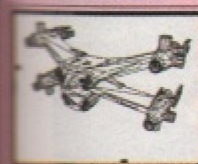

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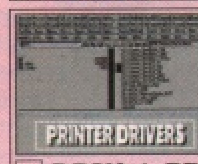

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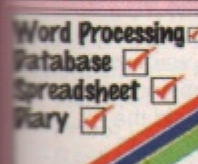

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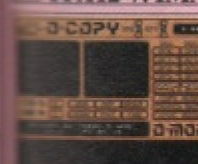


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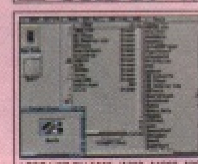

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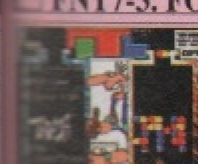

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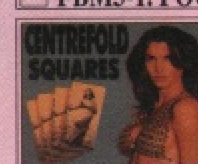
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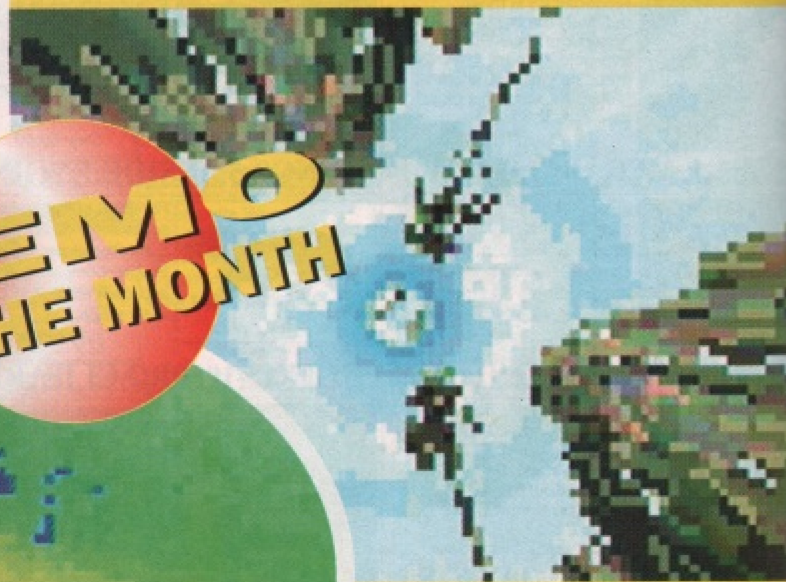
PD SCENE

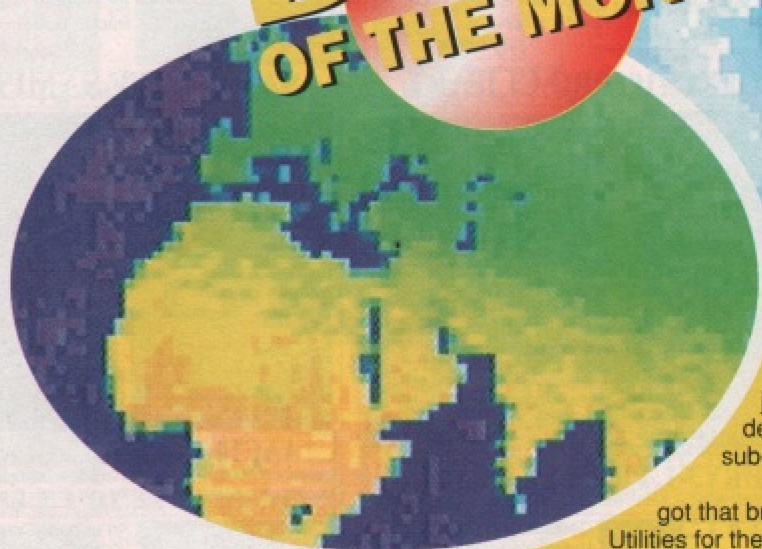
The best demo of the year has just turned up, according to Tony Horgan. Find out what the fuss is about in this month's PD Scene ...

SOME JUSTICE 94

AGA demo

Yes mister, I'll take two please! This is the best demo of the summer by a long shot! It's a sound and vision extravaganza, with the best soundtrack ever to grace an Amiga demo. Released to promote a new EP from Urban Shakedown, it's a remix of Some Justice, the





hardcore anthem of 1992, produced by Urban Shakers themselves, and reworked into a colossal bass-heavy jungle stomper. Stick this through a decent hi-fi and you just won't believe the sub-bass!

If that wasn't already enough, it's even got that brilliant Ce Ce Rogers vocal (see PD Utilities for the Urban Shakedown sample library). The graphics are just as hot too. Jungle-lined tunnels, warped animations, slippery plasma and hard-hitting strobes. Combined with the soundtrack, it's a complete brain-scrambler. Okay, so I did the visuals, but I'm not biased! *(not half. Ed)* Would I lie to you? Don't take my word for it – get yourself a copy now (and check out the EP while you're at it)!

Available from: Cynostic PD, Office 01, New Enterprise Centre, Little Heath Industrial Estate, Old Church Road, Coventry CV6 7NB. Tel: 0203 681687. Price: £2.75 including P+P.

94%



STARWOIDS

game

I know it looks like just another *Thrust* clone, but *Starwoids* really is a bit spesh. It's a cross between *Oids* and *Thrust,* with a *Star Wars* theme. There are three levels in this version – a PD taster of a bigger shareware game. After the easy first level, it gets pretty tricky. If you're a *Star Wars* fan, there's plenty to get frothed up over. Loads of the music has been sampled from the films, and there are loads of other details through the game, such as the At-Ats, C3PO and R2D2. You even get to shoot down some Tie Fighters. Whether or not you wear Luke Skywalker pyjamas to bed, *Starwoids* has enough meaty gameplay to keep any zap fan happy.

Available from: On-Line PD, 1 The Cloisters, Halsall Lane, Formby, Liverpool L37 3PX. Tel: 0704 834335. Price: £2.25 including P+P (two disks).

90%



SPECTRUM AGA 1.3

spectrum emulator



This is one of the better Spectrum emulators we've seen. This disk is bursting at the seams coming complete with 19 different games in all such as: *1943, Airwolf, Atic Atac, Batty, Bomb Jack, Fernando Martin, Jet Pac, Jet Set Willy, Knight Lore, Livingston, Manic Miner, Match Point, Pheenix, Sabre Wulf, Sai Combat, Sir Fred, Spy Hunter, Starquake, Starstrike*, and *Tarantula* (an adventure game in Spanish).

There's a neat little front-end to the emulator, which lets you type in pokes (cheats) before you load a game. You can also type in programs in BASIC, if you can remember where all the commands are on the keyboard. Instead of loading cassette games through a sound sampler, this one needs a special interface plugged into the joystick port. There are illustrated instructions for it on the disk. This disk is well worth a go just for the sheer variety of games on it.

Available from: On-Line PD, 1 The Cloisters, Halsall Lane, Formby, Liverpool L37 3PX. Tel: 0704 834335. Price: £1.50 including P+P.

83%

ONLINE INTROS

demo compilation

How's that for a bargain? You've got 12 demos crammed onto one disk! A few of them are a bit old, ranging from 93 to 94, but even so there are some excellent visual effects and plenty of tinkly ditties. They're mostly BBS intros, with contributions from Lemon, Virtual Dreams, Models Inc, Avalon and Lego among others. There's plenty of wibbly visuals for the jelly-heads like myself, and if you're into chip' music that sounds like a Commodore 64 with a wasp stuck inside it, you'll love the tunes.

Recommended especially this month, as all the demo coders seem to have taken a summer break.

Available from: On-Line PD, 1 The Cloisters, Halsall Lane, Formby, Liverpool L37 3PX. Tel: 0704 834335. Price: £1.50 including P+P.

80%

MINI AGA SLIDESHOW 2

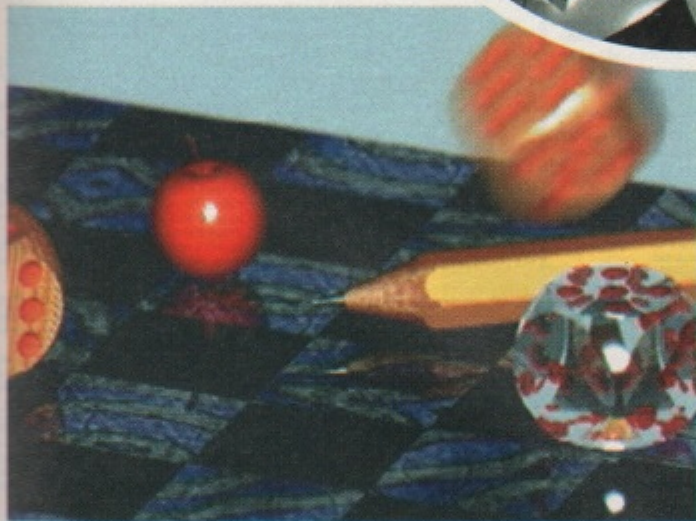
slideshow

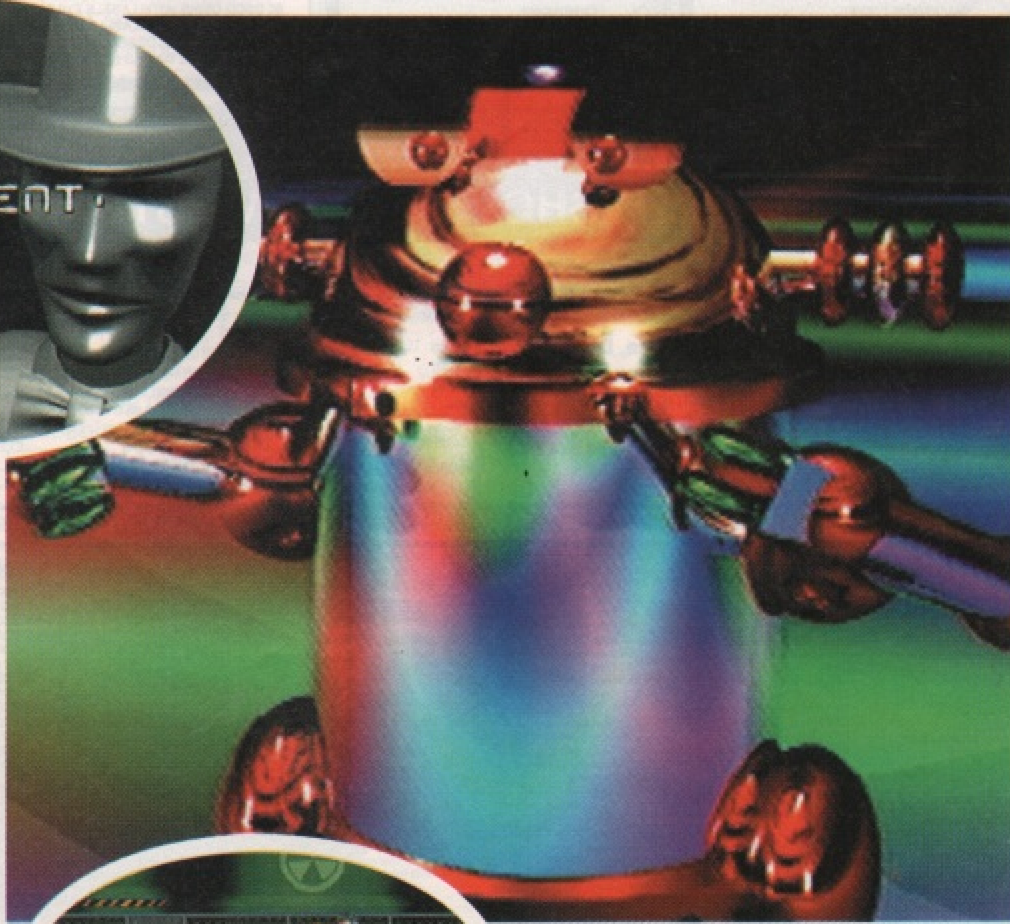
Considering there are four disks in this set, there aren't many pictures in this slideshow. However, those that are included are quite impressive: hi-res interlaced HAM-8, and very neatly rendered. The main problem is that they're just not very exciting. You can see the technical prowess, but a ray-traced scene from an MFI shop window is a bit yawnsome.

Available from: Cynostic PD, Office 01, New Enterprise Centre, Little Heath Industrial Estate, Old Church Road, Coventry CV6 7NB. Tel: 0203 681687. Price: £6.00 including P+P. 3Mb RAM required.

55%









ZOMBIES 2

game

Buckets of blood and dead flesh are the main attractions with *Zombies 2*, the sequel to the *Operation Wolf* clone that was released with *Blitz Basic*. This time around it's a bit slicker, with better sound and graphics, but gameplay remains the same. Zombies have overtaken the world, and you've got to wipe them out with your mouse-controlled pistol and grenades. As the zombies get blown away, they litter the screen with detached limbs and hunks of meat, all to a stomach-churning soundtrack of splats and gurgles. Rather disgusting, but quite satisfying all the same.

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78%



GORF

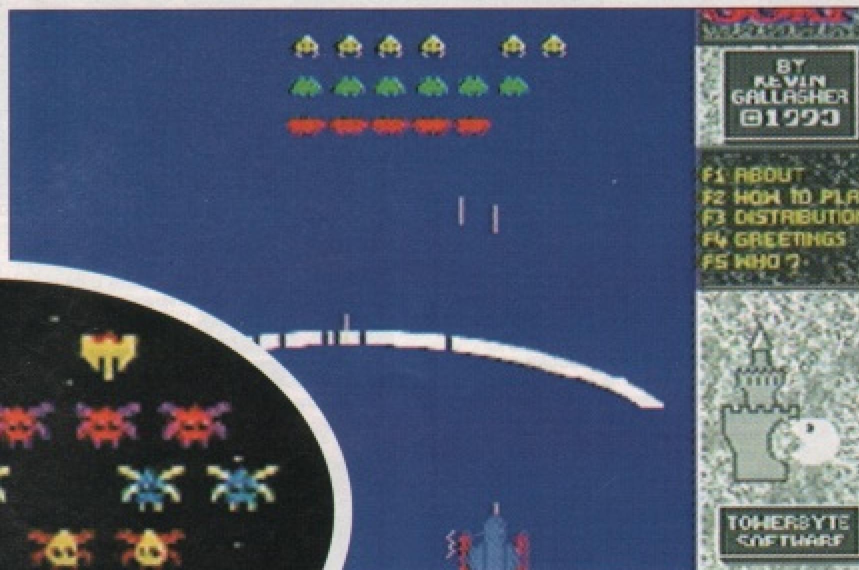
game

It's *Gorf*! Did you guess already? We'd have to get up pretty early in the morning to catch you out wouldn't we? *Gorf* is a conversion of the coin-op of the same name. It's a bumper bonanza of *Space Invaders, Galaga, Galaxians* and a couple of other shoot 'em ups. You get one level of each game, until you complete the lot, and it all wraps round to the start again.

This isn't an amazing conversion, but if you really want to get back to those 'good old days', it'll keep you quiet for a few minutes or so.

Available from: Magnetic Fields, PO Box 118, Preston, Lancashire PR2 2AW. Tel: 0772 881190. Price: £2.50 including P+P.

72%





ATTACK!

animation

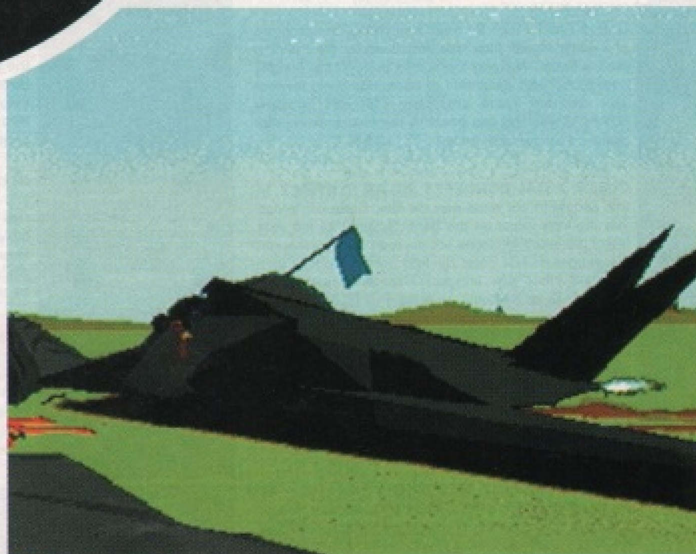
I thought this was going to be funny at first. Maybe it was the ropey sampled speech, or the similarity to those old Eric Schwartz Gulf War cartoons. I was wrong. Actually, on second thoughts, I was right. It is funny, but I don't think it's supposed to be. Here's the plot.



A Stealth Bomber appears on an enemy radar, which locks on and fires a missile. The plane takes a hit and plummets towards the desert floor. A nearby soldier suddenly realises that there's 1,000 tonnes of black metal heading straight for the mess tent, and tries to stop its advance with his rifle, but to no avail. The troops' dinner is rudely interrupted by the arrival of the plane, which rips right into the tent. The end.

Available from: Cynostic PD, Office 01, New Enterprise Centre, Little Heath Industrial Estate, Old Church Road, Coventry CV6 7NB. Tel: 0203 681687. Price: £2.75 including P+P. Requires 1.5Mb.

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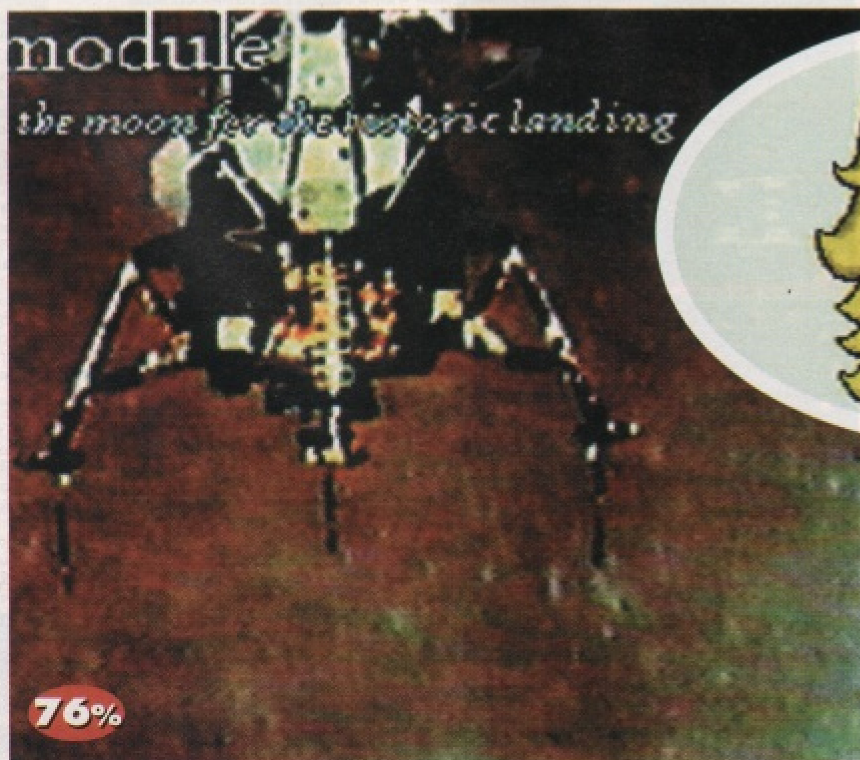
APOLLO 11 HYPERBOOK

diskbook

I love all this stuff about going to the moon. Even though it's had plenty of coverage with the recent anniversary, the moon landing it is still fascinating stuff – if you're that way inclined.

This is a multimedia presentation kind of thing, created with *Hyperbook*. There's text, detailing the various aspects of the mission, and fuzzy digitised illustrations, mostly taken from video. You also get a few sound samples, including the 'One small step...' quote, and the countdown sequence. A third disk of pictures is available from the author, although the registration document didn't work on my copy.

Available from: Cynostic PD, Office 01, New Enterprise Centre, Little Heath Industrial Estate, Old Church Road, Coventry CV6 7NB. Tel: 0203 681687. Price: £3.50 including P+P.



76%

PLEASE RELEASE ME

animation

This one rates fairly high on the stupid-o-meter. It is quite amusing the first time around, however, it quickly loses appeal after a while. What we have is a glamourous cartoon crooner, wailing out the opening line of the country song



'Please Release Me'. The singer's head is, in fact, a balloon, which is promptly released on demand, and sent farting around the screen as it deflates. And that's it.

Available from: Roberta Smith DTP, 190 Falloden Way, Hampstead Garden Suburb, London NW11 6JE. Disk no. MC003. Price: £1.40 including P+P.

70%

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D134 Ram Jam "It Can't ..." AGA[2D]
D135 Polka Bros. "Ariel Ultra" AGA
D136 Polka Bros. "Gevlia" - 88% Sept CU!

MORE DEMOS EXPECTED IN EARLY SEPT. - CALL US FOR THE VERY LATEST DEMOS!

CALL FOR INFORMATION ON THE NATIONAL AMIGA USERS GROUP

Games

GM02 Classic Games Pack 2 [5D]
GM06 Amigoids
GM09 U-Chess v2.04 [AGA] [4MB]
GM11 Megaball AGA
GM12 Scorched Tanks v1.00
GM22 Missiles over Xeron [2D]
GM23 Madfighters AGA
GM24 Deluxe Galaga v1.5
GM27 Mr Men Olympics [2d]
GM28 18 Hole Golf [2D]
GM29 Super Prix
GM40 Game Boyz Games Collection
GM41 Tetris Dual [AGA]
GM42 Super Obliteration
GM43 Moose Drive
GM45 Road to Hell [1.5MB]
GM46 Tanks 'n' Stuff
GM52 Overlander
GM54 Superleague 4 Demo
GM55 Bacman [AGA]
GM56 Kung Fu Charlies
GM57 F1 Manager
GM58 Act of War v1.4
GM59 Hyperdrive
GM60 Bazza and Runt AGA
GM61 Klondike II AGA [3D]

Other Bits

Bodyshop 6A AGA [2D]
Bodyshop 7 AGA [2D]
Cindy Crawford "The Works" AGA [3D]
Elle McPherson "The Works" AGA [3D]
Girls, Girls, Girls AGA [3D]
Claudia Schiffer "The Works" AGA [3D]
21 Disks of Spectrum Games - call
Assassins Games 1-200
Scalable Clipart 50 Disks
CG and Type 1 Fonts - 26 Disks
Grapevine 20 [3D]
Deadlock 9 - Now In!
Ecstatic Tunes vol.1 [2D]
Ecstatic Tunes vol.2 [2D]
- a collection of superb new modules!

PROFESSIONAL DISK PACKS

Excellent VALUE

An Introduction

These disk packs were designed and compiled by the National Amiga Users Group to bring together the very best in PD. The disks in the packs are as full as possible, use (as far as possible) the latest versions and all the programs are appropriate to their collection, with documentation.

Some of the packs, like the Hard Drive Tools, come with extra information. Such as how to install software to your hard drive, general hard drive/computer maintenance, for example.

Call us for further information. Or send for the Pack Information.

So why buy these packs?

- The packs contain the very best PD from the group library an Aminet.
- They are very cheap. Why buy one disk for £3 from certain other PD companies when you can buy a pack for the same price containing 3 disks of excellent PD?
- All the disks are as full as possible with the latest PD.
- All the programs in the packs will be of use.
- All the packs can be *UPDATED* at a very low price.
- These packs are very popular at computer shows where we can demonstrate the quality and usefulness of the contents and the value of the compilations.

MOST USEFUL UTILITIES v2

This pack contains utilities to improve your worrkbench in terms of speed, usability and looks. Do you want your Workbench to look like the pictures in Amiga magazines? Well, now you can! Contains,

Tools Daemon v2.1
Magic Workbench Icons
GBlanker v3.30 Screen Blanker
Magic Menu v1.9
ARQ
Magic File Requester
and many others!

2 Disks WB2+

HARD DRIVE TOOLS v2

A three disk collection containing the very best hard disk tools. We have scoured our library, other hard disk compilations and the Aminet to bring you clickable menus, backup programs, file managers, disk lockers, installers and much much more. An essential purchase for all hard disk users.

HD Click v2.60
ABackup v4.06
Superlock
HD Installer v1.04
AF Copy v3.53
MR Backup Pro
HD Mem v1.04
ARestaure v2.03
and many others!

3 Disks WB2+

FILE MANAGERS

It is easy to loose track of your files or to copy a program to the wrong directory! No need to use the CLI, these programs make file copying, organising and deletion easy!

Filer v3.4
MTool v2
v1.62
AF Copy v3.53
File Master v2
ABC Dir v3
DIR Work
and others!

3 Disks WB2+

DISK UTILITIES v2

This is an essential pack for all Amiga owners. Disk copiers, repairers, crunchers, organisers, file management and more.

Here are some of the tools in the pack,

Disk Salv v2.28
Re-Org v2.3
Super Duper v3.1
Filemaster II
Disk Mate v4
Fix Disk v1.2
PP MiniCrunch v1.2
No Errors v1.3
and many others!

2 Disks WB2+

ENGINEERS TOOLKIT

A collection of diagnosis utilities which will examine and test your Amiga and it's ports Very comprehensive fault testers.

Also in this collection are tools to repair certain faults.

An all in one Repair Toolbox!

2 Disks WB2+

CRUNCH MANIA

When compiling disks one important tool is the file cruncher, in order to improve disk space. This disk has them all: Crunch files, floppy disks and even expand your hard disk.

DMS Pro v2.02
LHA Tools
PP Minicrunch v1.2
EPU HD Stakker v1.4
PackIt v1.18
and others!

CRUNCH

2 Disks WB2+

MUSIC CREATORS

Construct songs, sample sounds or just learn about music. As well as Octamed etc this pack contains information and details on how to make your own sound sampler!

With Hardware Diagrams and Instructions!

Octamed v2
SuperSound v2
Protracker v3.15
Sound Samples

3 Disks WB2+

VIRUS EXTERMINATORS v2

We should always be on the guard for new or old computerviruses. This pack contains the very latest in virus killers. They will hide in the background or stay resident in the foreground, checking your memory and disks when inserted. A must!

Virus Checker v6.41
Boot X v5.23B
with Latest v2.17 Brain File
Virus Workshopp v3.90
Virus Z II v1.09

2 Disks WB2+

COPIERS UNLIMITED

A collection of the finest PD disk copiers for the Amiga. All the best are here, including,

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These CD's can be used with the CDTV, A570, CD32, A1200CD, Zappo/Overdrive CD Player and other CD drives for the A4000, A2000 or A3000 etc.

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The latest Aminet CD contains Aminet uploads from the last few months. Utilities, pictures, modules, samples and loads more!!

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New! 2,881 Adobe Type 1, 188 CG, 1,369 True Type Fonts (over 32MB) and PCX, GIF, EPS, TIFF Clipart (over 162MB). Many other fonts etc. CD works on Amiga and PC computers. This CD is a CD for everybody's collection!

CDPD IV **£17.99**
The latest in the range of CDPD Disks. Contains Fish to 1000, TBAG collection, AM/FM collection and much much more....

AMOS CD **£17.99**
The entire official AMOS library (upto 621), 1600 Amos source code files, 100 Sprite Banks, 250 Ctext Banks, 350 Music Banks, 800 Samples, Extensions and a whole host more....

Clipart CD - **Bargain! £8.99**
Over 550MB's of Clipart for the Amiga and PC in B&W IFF, Bitmap, Coloured IFF, Proclips, EPS, IMG, Corel Draw etc.

Assassins Games **£17.99**
This disk contains ALL Assassin's Games from 1-200. All games run from a simple and easy to use menu system.

High Quality Sound Samples

Here is a collection of High Quality Sound Samples. An ideal addition to your recent Octamed coverdisk. "Very high quality .... a recommended buy for the musically minded computer user", Amiga Computing August 1994. Note that these samples have not appeared on any CD!

SD001 Alarms 1
SD002 Bass 1
SD003 Bass 2
SD004 Breaking 1
SD005 Cartoons 1
SD006 Cartoons 2
SD007 Drums and Snares 1
SD008 Effects 1
SD009 Effects 2
SD010 Effects 3
SD011 Effects 4
SD012 Effects 5
SD013 Guitars 1
SD014 Human 1
SD015 Keyboards 1
SD016 Keyboards 2
SD017 Keyboards 3
SD018 Keyboards 4
SD019 Keyboards 5
SD020 Keyboards 6
SD021 Loops 1
SD022 Loops 2
SD023 Loops 3
SD024 Loops 4
SD025 Percussion 1
SD026 Percussion 2
SD027 Percussion 3
SD028 Percussion 4
SD029 Pianos 1
SD030 Pianos 2
SD031 Strings 1
SD032 Strings 2
SD033 Strings 3
SD034 Strings 4
SD035 Synths 1
SD036 Synths 2
SD037 Synths 3
SD038 Synths 4
SD039 Synths 5
SD040 Synths 6
SD041 Synths 7
SD042 Synths 8
SD043 Synths 9
SD044 Vocals, Voices 1
SD045 Vocals, Voices 2
SD046 Vocals, Voices 3
SD047 Vocals, Voices 4
SD048 Vocals, Voices 5
SD049 Vocals, Voices 6
SD050 Warning Sounds

ORDERING DETAILS

WB2+	Works on Workbench 2 or 3 Only
WB3	Works on Workbench 3 Only
AGA	For AGA Machines Only
[1MB]	Minimum Memory Needed
[2D]	Number of Disks

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ACTIVE SOFTWARE

Essential Aminet Compilations

The Essential Aminet compilations are a collection of the best bits and pieces from the Aminet in the particular month. Superb stuff guaranteed! Prices the same as normal PD.

Essential Aminet Vol.2 June '94 [2 Disks] [WB2+]
Utilities, guides, text, icons and other things from June

Essential Aminet Vol.3 June '94 [3 Disks] [WB2+]
More bits and pieces, this time from July. Includes CD32 Bits, July's Amiga Reports and a selection of modules that appeared in the modules chart during July. Plus many new utilities.

Essential Aminet Vol.4 June '94 [3 Disks] [WB2+]
Due for release on the 6th of September this compilation will include new uploads to the Aminet during August.

PD UTILITIES

André Digard suffers from slipped disks. He slips at least 100 of 'em into his Amiga every month!

SOUND MACHINE

Sample Converter

Sound Machine converts PC WAV and VOC sound sample files into Amiga IFF files. It also converts from IFF back to WAV and VOC. The controls are minimal, just a few buttons to specify the format and sample rate, and a play button so that you can check the sample. Nothing outstanding, no bells, no whistles, but it works, and it's fast.

It may not be much use to the every Amiga user, but it's very useful for programmers. What might be of interest to you though, are the samples included on the disk. These are just great when used with *OctaMED*. There are all sorts of odds and ends including a very silly mix of John Cleese and Clint Eastwood.

Available from: Valley PD, PO Box 15, Peterlee, Co Durham SR8 1NZ. Tel: 091 5871195. Price: 99p plus 50p P+P. 80%

FINAL WRAPPER

Final Writer Macros

If you were one of those people who, like myself, spent ages deciding whether to buy *Wordworth 3* or *Final Writer*, and eventually settled on the latter, then this program is for you. Digita, *Wordworth*'s creators, hyped the program's Text Effects engine and its ability to wrap text into circles and spirals, and more beside. Now *Final Writer* users can do the same thing, thanks to this ingenious set of macros.

Let's make a big admission first. These effects are bordering on the useless. They'll probably get used a couple of times and then be completely forgotten (ask any *Wordworth* user). However, this little package is so well programmed that it deserves attention. What's more, the other macros on this disk are very useful. There's one which will centre an object in the middle of the page, another to expand objects to fill the page, another to roll your text on a sine wave, and there's also the wonderful SizeNOblique. To use the latter, you set your largest size and/or oblique character at one end of your text, the smallest at the other, highlight them and select this script. The macro then scales each character in the text from largest to smallest, or vice versa. Neat. In short, if you bought *Final Writer* then buy *Final Wrapper*. It's great fun. It may even prove useful one day.

Available from: Scribble PD, 2 Hillside Cottages, Burstall, Suffolk IP8 3DY. Tel: 0473 652588. Price: £1 plus 75p P+P. 96%

URBAN SHAKEDOWN SAMPLES

sound samples

You want top sound samples? Look no further! These are from Urban Shakedown's extensive sample vaults, and show just how good your Amiga can sound – big beefy bottom ends, bright sparkling top ends, and virtually no noise or hiss. The six-disk collection is geared towards dance music, and includes breakbeats, basses, vocals, stabs, chords, rhythm loops and drums. For an idea of what can be done with them, check out the Some Justice 94 AGA demo (reviewed in this issue's PD Scene), and keep an ear out for the new Urban Shakedown release on PWL records this month. Highly recommended.

Available from: NBS, 1 Chain Lane, Newport, Isle of Wight, PO30 5QA. Price: £9.95 + 50p P+P. 90%

TEXT ENGINE 4.1

Word Processor

This could be just the ticket If you don't already have a word processor. *Text Engine* is no competition for *Final Writer*, but it works well enough. As the name suggests, there are no facilities for graphics, and even the text features are limited – no what-you-see-is-what-you-get here.

However, it's an elegantly designed little program, ideal for knocking out the occasional letter. There's a competent 36,000 word spelling checker, which, although a bit on the small side, is big enough for most modest tasks. The text formatting is quite adequate, allowing you to produce all of the standard effects available from cheap dot matrix printers. It doesn't cater for different fonts; only the standard bold, underline, enlarged, italic etc. There's a simple find and replace option, and reasonable cut and paste features. It's got everything a beginner would need.

If you're a new user, or strapped for cash, *Text Engine* should suit you down to the ground. It's well programmed, easy to use and simple enough that even a total novice could be bashing away within minutes.

Available from: Cynostic, Office O1, New Enterprise Centre, Little Heath Ind.Est., Old Church Road, Coventry CV6 7NB. Tel: 0203 6816 87. Price: £2 including P+P. 90%

»



FLICK

Animation Player

Another animation player? You mean we don't have enough already? Ah, but this one's not your usual animation player – that's what they all say. For once, though, it's true. *Flick* plays PC .FLI animations and nothing else. Not much cop you may think, and for the most part you would be right. PC animations tend not to be up to the quality of Amiga animations. It's not that the PC isn't capable (though even a fast 486 isn't as good as an Amiga 1200), it's just that the craze is about three years behind on the PC. The author makes a big point of his chunky to planar routines, which seem fast enough. But why go to all of the trouble of writing viciously fast routines to convert PC screens to Amiga ones, and then leave out a save option? An interesting curiosity of a program.

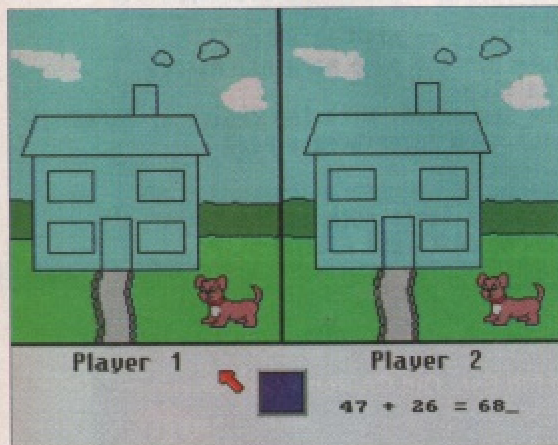
Available from: Magnetic Fields, PO Box 118, Preston, Lancashire PR2 2AW. Tel: 0772 881190. Price: £1.50 plus £1 P+P per order.

70%

TWO CAN PLAY

Education

There's some great educational software around, like *Kids Disk*, but there's always going to be some rubbish. Take this one for example. The screens have very little colour, and the whole thing looks very amateur. The games are dull and slow, with pointless clicking between turns. The author should take a long hard look at *Kids Disk*, which outclasses *Two Can Play* in almost every respect, as I'm quite certain that its author is capable of producing something equally good. As it stands, I simply cannot recommend this disk.



Available from: F1 Licenceware, 31 Wellington Road, Exeter, Devon EX2 9DU. Tel: 0392 493580. Price: £3.99 including P+P.

10%

KIDS DISK #1

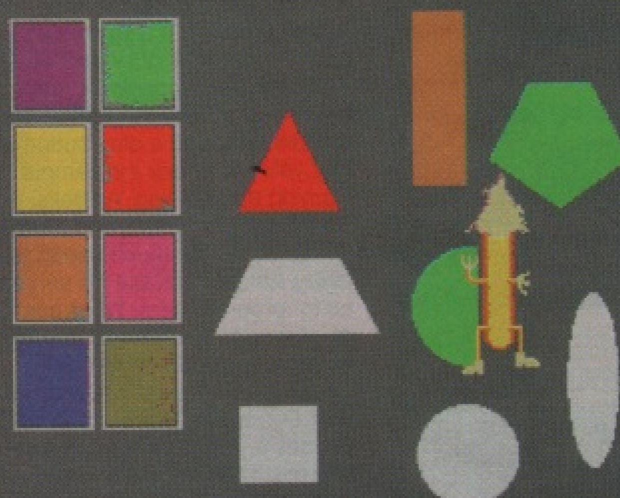
Educational

Wow! Excuse me, I think that's my jaw down there by your foot. You might guess that this is something good. You're absolutely spot on. This is a quantum leap towards educational software that really works. It's just a little 'colour the alphabet' program, with a few other bits and pieces thrown in for good measure but the presentation is simply superb.

It's fun to play and would best suit four to six year olds, though younger children may still get something out of it. For older children, or even adults, there is a lesson on binary. For programmers there is a painting package to learn from. If you have pre-school children, get this disk. If you program educational software, this disk is also must. The programmer, Duncan Moran, deserves great success. I wish him peace, and many children.

Available from: Roberta Smith DTP, 190 Falloden Way, Hampstead Garden Suburb, London NW11 6JE. Tel: 081 455 1626. Disk No. BU170. Price: 90p plus 50p P+P.

95%



VIRUS WORKSHOP 3.8

Virus Killer

This has to be the most comprehensive virus killer I have ever seen. The number of options is fantastic. If you're lucky enough to have never had a virus, then here's a quick explanation. A virus is a program that copies itself from disk to disk. Depending on the type of virus, the consequences could be system crashes, erased disks, corrupted files and so on.

```
(C) T.R.S.I. Productions 1994

   FileID         Kickstart 3.00
 Decrunch           CPU  68020
 Autokill           FPU  ---
                    MMU  ---

MC680x0 Level 5 Points at              $00F81220
DOS' ROM-Vector Points at              $00F96460
TD's CloseDevice() Points at           $00FCDC1C
ExecBase's VBI Points at               $00FAECFA
MC680x0 Level 6 Points at              $00F810E8
PutMsg() Points at                     $00F823B2
OpenWindow() Points at                 $00FCF566
MC680x0 Level 3 Points at              $00F81128
LoadSeg() Points at                    $00F9DF0A
WarmCapture Points at                  $00000000
KickTagPtr Points at                   $00000000
KickChkSum is                          $00000000
KickMemPtr is Points at                $00000000
CoolCapture is pointing at             $00000000
ColdCapture Points at                  $00000000
OldOpenLibrary() Points at             $00F819F2
SumKickData() Points at                $00F80E64
DoIO() Points at                       $00F8082C
VBI InterruptServer Points at          $00F816DE
TD's BeginIO() Points at               $00FCDC3E
```

Virus Workshop is a very thorough system, and unlike most virus killers it will even check a hard disk. Beginners could find it very difficult to use, but if you know your Amiga, it's well worth getting hold of.

Available from: Cynostic, Office O1, New Enterprise Centre, Little Heath Ind.Est., Old Church Road, Coventry CV6 7NB. Tel: 0203 6816 87. Price: £2 including P+P.

85%

ORION PD

EST. 1992

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U003 M-Cad + Y
U004 D-Copy 3.1 + Y
U005 Messy Sid II + Y
U008 Label Designer + Y
U009 Land Builder + Y
U011 Opti Utilities II + Y
U019 Super Killers + Y
U020 Printer Utilities + Y
U027 World Databank + Y
U028 A64 Emulator (2) +
U030 Label Maker + Y
U031 Cross 5.1 + Y
U032 Sid II + Y
U039 Gelignite Fonts 2 + Y
U040 Amibase Pro 2 + Y
U042 Typing Tutor + Y
U044 Cassette Labeller + Y
U055 HD Click 2.53 + Y
U064 SuperDuper 3.0*
U071 Icons 1 + Y
U073 Gelignite Fonts 3 + Y
U074 Multiplayer + Y
U079 Icon Editor 4.0 *
U083 Cartoon Brushes + Y
U086 Free Copy 1.8 + Y
U088 Spectrum Emu 1.7 + Y
U089 Text Engine 4.1 + Y
U092 Pools Tools 2 + Y
U099 Business Card +
U100 Amiga Tutorial + Y
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U584 Ultimate Disk Creator Y
U587 D-Paint Fonts + Y
U611 Font Farm *
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U650 Word Sort + Y
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U662 Pictures & Letters *
U669 Football League Editor
U673 Magnum 1.9 + Y
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U686 Genealogist 3.04 *
U689 Mr Backup 1.14b + Y
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U713 ASI Crunch & Copy 2
U727 HD Installer *
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U823 Engineers Kit + Y
U824 Star View + Y
U825 Disk Manager III + Y
U828 Viewtek 1.05 *
U829 RDPrep * HD Uti
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U831 Banner 1.4 + Y
U834 Backup * HD Uti
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U841 Videotitler 1.1 + Y
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U845 Snoopdos 2.0 *
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U983 Desktop Video +
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U1004 Highway Code + Y
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U1018 Astro 22 v3.5 + Y
U1022 Dividend winner +Y
U1023 ARexx guide +Y
U1024/25 A1200 Uti (2)
U1026 ASI Video titles *
U1027 Relokick 1.4 A1200
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U1032 ASI audio magic 5+ Y
U1033 ASI W/B Tools *
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U1039 ASI Multivision AGA
U1040 ASI Audiomagic 6 + Y
U1042 EPU HD stacker + Y
U1044 Dynamic skies +Y
U1045 AF Copy +Y
U1046 Texplus 5.01 + Y
U1049 MC Master + Y
U1050 Soundeffect 2.1 + Y
U1056 Dostrace 2.13 + Y
U1060 U-Chess 2.69 + Y
U1063 V-Chess 2.0 + Y
U1064 Iconmiser 2.0 +Y
U1068/70 Grapevine 19 (3)

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CCA Dogs (10) + Y
CCA Fruit (3) + Y
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BCA Schools (2) + Y
BCA Babies + Y
BCA Sport (2) + Y
BCA Olympic's Y
BCA Medical (2) + Y
BCA Banners (2) + Y
BCA Butterflies + Y
BCA Borders (2) + Y
BCA Mac clips (2) + Y
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G029 Jigsaw + Y
G038 Diplomacy + Y
G039/40 C64 Games (2) +
G051 Dragon Tiles + Y
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G056 F1 Challenge 3.0 + Y
G082 Monopoly 1 + Y
G083/84 Star Trek 1 + Y (2)
G098 Super Pacman 92 + Y
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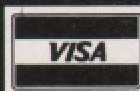
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ART GALLERY

Fish, planes, *Lemmings*, Barney Rubble – and utter rubbish. Lisa Collins lays down the law on this month's crop of art.

DOGFIGHT 44

by Kevin Wafer, Surrey.



1. First, the outline is drawn in *DPaint* using the linedraw tool and fill with medium zoom.



2. Next, the plane's details are added using cut and paste, stepping and anti-aliasing.



3. Then, the background is added using filled boxes. The clouds are formed using a circle brush in low zoom.



4. Finally, using cross match and colour boundaries on the clouds, the final details to the picture are added.

THE SCREAMER

by Andrew Cashmore, Staffordshire.





CATASTROPHE CORNER

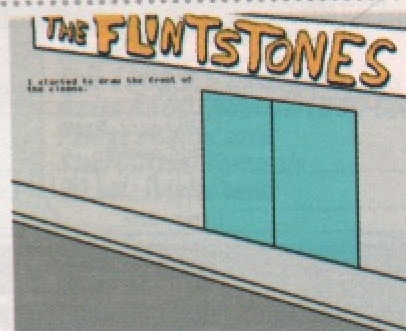
Can you believe Paul Leon from London came up with this? He calls it My Dream, more like my nightmare. What are you on you sad git? Look, go and get some help before you do yourself an injury. How did you manage to come up with so much rubbish on such a good machine? It must have taken hours to come up with the idea of drawing different coloured circles over and over again. Not. Did you know that purple is a colour associated with madness? Explains a lot really.



1. First of all, Barney's outline is drawn using a combination of line and freehand.



2. The colours are then mixed and the frame is blocked in using flood fill.



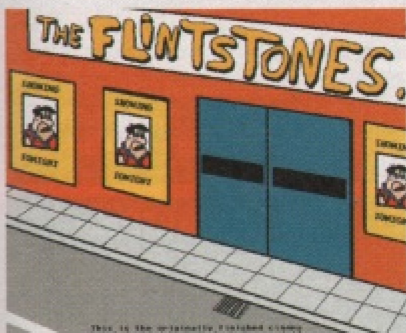
3. Next, the outlining of the cinema begins. Guess what film Barney's going to see?



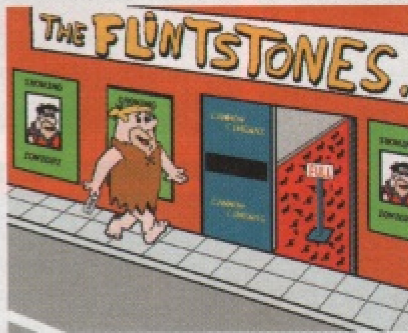
THE FISH
by Ryan Wade, Milton Keynes.



LEMMINGS SURPRISE
by Simon Askham, Leicester.



4. Some posters and other details are added to the cinema to liven things up a bit.



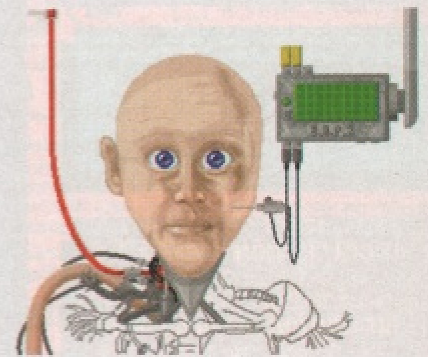
5. Finally, some last minute changes to the colours and here's Barney.

CYBORGE CRAZY

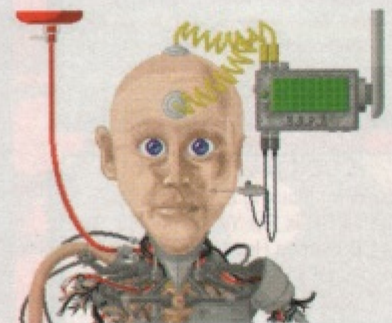
by Sam Page, Glouchestershire.



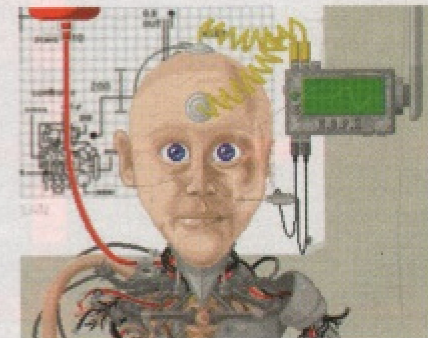
1. In *DPaint III*, the head is drawn first in freehand using the magnify option in low resolution with 64 colours.



2. Then the body is sketched in and the EBPR unit is added. The metal effect is achieved by using an air brush with different coloured greys. The greys are smoothed together using the smooth mode.



3. The body is finished off using the magnify option. The electros are then added, followed by the blood supply bag.



4. The background is loaded and the Cyborge is pasted on top. Finally, a few details are added to finish it off.

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CU AMIGA

CU AMIGA is *the* magazine for comprehensive coverage of software and hardware for the A500, A500+, A600, A1200 and CD32. Your subscription guarantees you the latest news and honest reviews, in-depth features and tutorials plus the best coverdisk software, utilities and game demos available ... allowing you to sort out what's best from the rest.

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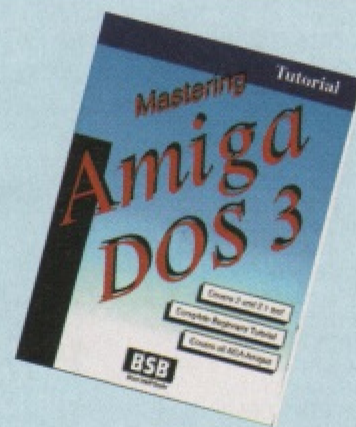
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AMIGA Workshop



ISSUE 22 OCTOBER

You want information? You got it! The Amiga Workshop section is dedicated to giving you a triple dose of tips, tutorials, advice and inspiration, whatever you use your Amiga for. The world's top Amigaheads explain how to get the most out of your favourite computer, from graphics and animation, to music and netsurfing. It's all here in your tip top number one Amiga Workshop.

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AMIGA FORMAT Verdict 84%
"Very attractive indeed - you get a good deal for a decent drive." March 1993



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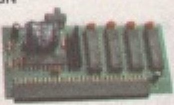


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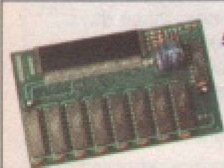
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Amazing low price! **ONLY £45.99**

A500 Replacement Internal Floppy Drive Kit



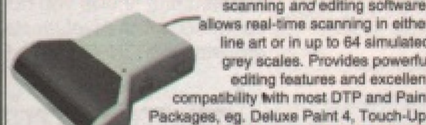
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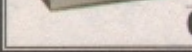
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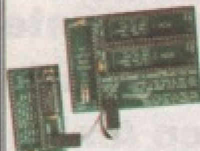
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BUYERS GUIDE

THE CU AMIGA GUIDE TO PICKING A PRODUCT

PART 3

Over the last few months the buyers' guide has covered the process of how you buy a product, this month Andy Leaning shows you how to interpret an advert.

Looking through the various advertisements in CU AMIGA you'll quickly discover that there is a vast amount of information hidden away in the text and photos on these pages.

Most of these adverts are fairly clear and helpful, but there is still the occasional 'ad speak' sentence or vague statement waiting to catch you off guard. Here we examine a typical advert and explain statements like: at home warranty, whilst stocks last, e&oe, next working day and price match, same product – same price mean.

Whilst Stocks Last: Exactly what it means. The advertiser has secured limited stocks of a product. When they run out the offer finishes.

At Home Warranty: This means that if the product breaks down a repair man will come to your house to repair it rather than you having to send it away. When comparing different advertisements check the callout time – ie how long it will take for a repair agent to turn up. The normal callout times are 8, 24 and 48 hours.

Next Working Day: Most people make the mistake of believing this to be the day after they've ordered, it isn't. If you order goods on a Friday or, say, before a bank holiday they will not arrive until the following Monday or Tuesday – not Saturday.

*TZU COMPUTERS

AMIGA A1200 HARD DISKS

COVERED BY FULL ON-SITE MAINTENANCE

The Tzu A1200 hard disk is available at this special low price of just £10 only whilst stocks last. Normal RRP £250. Add £10 for P&P

CALL NOW ON

0871-1994-9894

Goods dispatched for delivery next working day. E&OE

AT HOME WARRANTY

- Super Fast Access Time
- -10ms seek time!
- Fully tested before dispatch
- Includes FREE Hard Drive Software
- Full DMA Access

PRICE MATCH

When you order from Tzu we promise to give you the best possible service. In fact, we are so confident that you will find the Tzu service better than anyone else we will price match any competitor on a same product for the same price basis.

If you find any other company offering this product for a lower price we promise to match that price.

80Mb £10 +P&P

E&OE: Errors and Omissions Excepted. Adverts are usually produced to very tight deadlines ie they are produced quickly. In the computer market product specifications can change overnight, so mistakes are occasionally made. This abbreviation essentially means that the advertiser can't be held responsible for mistakes in the advert and accepts that mistakes may occur.

Price Match: These always look better than they are. You'll usually find some qualifying statement such as 'at the manager's discretion' or 'on same product basis'. These usually mean that the advertising company will only match the competitors' price if it wants to, or that it will only be matched with companies offering exactly the same product and specifications. As most companies offer their own bundles it is rare that you'll find two companies offering the same products to price match.

P&P: No this doesn't stand for personal and private, it means postage and packaging. Unless it clearly states that dispatch and postage are free you may assume that you'll have to pay extra for it. In most cases the cost will be quoted.

** This is a special advert created for this article.*

OCTAMED 4

PART 5

The key to *OctaMED*'s full power lies within its commands. This month we take a look at how they work, and what they can do for your tunes.

COMMANDS

Many of *OctaMED*'s more powerful features are accessed through the commands. The commands are all those letters and numbers next to the notes. Look at the diagram below to see where the commands sit on each line of the block.



This is the note. D-3 means note D on the third octave. This is the instrument number. These two digits are the command. The last two digits are the value for the command.

Commands change the way instruments are played. Instead of just playing the sample from start to finish, with commands you can create volume and pitch slides, arpeggio and vibrato effects, and loads of other variations. All the command numbers and their values use hexadecimal, apart from the volume command, which can be switched between hexadecimal and decimal.

ARPEGGIO 00

This creates simulated chords, by changing the pitch of the instrument three times in quick succession. The resulting sound is similar to the pseudo-chord sounds heard in old C64 game music. The root pitch of the chord is specified by the note you enter on the block. The two value digits specify the next two notes of the chord, as semi-tone steps up from the original pitch.

```
C-3 00047
--- 00047
--- 00047
--- 00047
--- 00047
--- 00047
--- 00047
--- 00000
```

In the example on the left, the instrument will be played as a major C chord, using notes C, E and G. The note entered was C, which is the root pitch. The values of 47 specify E (4 semi-tone steps up the keyboard from C), and G (7 semi-tone steps up the keyboard from C). To sustain the arpeggio effect, enter more commands in the following lines.

SLIDE UP 01

Use this to create upward pitch slides. It decreases the period of the note by the amount of the value on each timing pulse. Don't worry if that sounds

```
000 C-3 10102
001 --- 00102
002 --- 00102
003 --- 00103
004 --- 00103
005 --- 00103
006 --- 00000
```

confusing, as you can create pitch slides without having to enter any pitch commands. See the panel on command slides for the easy way to make pitch slides.

SLIDE DOWN 02

As above, but slides down.

PORTAMENTO 03

You can use this as an alternative to the slide commands. The value sets the speed of the slide. Take a look at the example below.

The note would first be played as a C. When the third line is reached, the note E is not played,

```
000 C-3 10000
001 --- 00000
002 --- 00000
003 E-3 10305
004 --- 00300
005 --- 00300
006 --- 00300
007 --- 00300
```

but the slide is started. The E specifies the destination pitch of the note which is still playing (currently as C). The number 05 sets the speed of the pitch slide. The following commands of 3 continues to slide the note up until it reaches its destination pitch of E. All portamento commands after this has happened will be ignored.

VIBRATO 04

Vibrato changes the pitch of the instrument up and down very quickly. The first digit of the value sets the speed of the vibrato. The second sets the depth (the amount of pitch fluctuation). You can

```
000 C-3 10461
001 --- 00461
002 --- 00461
003 --- 00461
004 --- 00461
005 --- 00461
006 --- 00461
007 --- 00000
```

use this to add some 'movement' to a short looped instrument, or just to add strange gargling effects to other sounds. It can also sound like the motor's packed up on your tape deck.

SLIDE AND FADE 05

***Protracker* compatible.**

This is a combination of the portamento and fade commands. Set a slide going by using the portamento command as explained above. The 5

```
000 C-3 10000
001 D-3 10303
002 --- 00300
003 --- 00502
004 --- 00502
005 --- 00000
```

command can now be used to continue the portamento effect, and also set the sound fading out. The value is the fade speed.

VIBRATO AND FADE 06

***Protracker* compatible.**

As above, but this combines the vibrato and fade

```
000 C-3 104A3
001 --- 00400
002 --- 00603
003 --- 00603
004 --- 00000
005 --- 00000
```

commands. The value is the fade speed. Set up a vibrato, and then use the vibrato and fade command to continue the vibrato at the previously defined rate, and fade out at the rate specified by the value.

TREMOLO 07

***Protracker* compatible.**

This is described as a kind of volume vibrato – it changes the volume of the sound at a specified rate. The first digit of the value sets the speed,

```
000 D-3 107DF
001 --- 00700
002 --- 00700
003 --- 00000
```

while the second digit sets the amount of change in volume. To continue the effect, insert 'blank' tremolo commands on following lines, as shown here:

HOLD AND DECAY 08

You can set the hold and decay values with this command. The first digit of the value is the hold

```
00 C-3 10825
01 -|- 10000
02 -|- 10000
03 -|- 10000
04 -|- 10000
05 --- 00000
```

length of the note, and the second is the decay rate. Lower decay rates give longer decays. Use -|- (entered by pressing Return) in following lines to extend the hold further than the specified length.

SECONDARY TEMPO 09

This sets the secondary tempo (the number of timing pulses per quarter note). The value can range from 0 to 20.

POSITION JUMP 0B

The song plays up to this command, and then jumps to another position in the play sequence. The song will then loop back to this specified point when it reaches the end of the song. This lets you have an introduction sequence which would only play once. The rest of the song could then loop forever, without repeating the intro. For example, to jump to position three in the play sequence, use a value of 02. A value of 00 would jump to the first position.

SET VOLUME 0C

This sets the volume for the instrument, which overrides the default volume set in the instrument parameter panel. However, it does no override the relative volume of the track, set from the VOL panel, but it will be affected by it. The volume command normally uses decimal numbers for its

```
00 D-3 10C30
01 --- 00C60
```

value, but you can change to hex by clicking the VOL: HEX button from the main Play panel. Volumes can be changed when the instrument is first played, and also while it continues to play. The example above sets the initial volume to 30, and then increases it to 60. By changing the volume on each line, with a fast tempo, you can produce strobing effects that work well in dance tracks.

VOLUME SLIDE 0D

Slides the volume up or down. The first digit of the value is used to slide the volume up, the second to slide it down. This has the advantage of being smoother than changes with the C command. In this example, the instrument is played with a volume of 40, then the volume is decreased over two lines, and then pushed back up to its original level.

```
000 C-3 10C40
001 --- 00D01
002 --- 00D01
003 --- 00D02
```

SYNTH JUMP 0E

When this is used with a synthetic or hybrid instrument, it triggers a jump in the waveform sequence list. It will jump to the line that corresponds to the value given after the command. For example, in

```
000 C-3 10000
001 --- 00000
002 --- 00E05
003 --- 00000
004 --- 00000
005 --- 00000
```

the case above, the synth sound would jump to line five in the waveform sequence.

MISCELLANEOUS 0F

This command has a number functions, depending on the values entered after it.

0F00: This makes the song to jump to the next block in the play sequence. If you are just playing one block, it jumps back to the top of that block.

0F01-0FF0: change primary tempo. This changes the tempo of the track. The value must be in hexadecimal, but will be displayed in decimal on the tempo slider. Tempos between 01 and 0A are compatible with *Soundtracker*. For more accurate compatibility, use the 09 command (in which case the secondary tempo should be set to 33).

0FF1: plays the note twice. A line reading C-3 20FF1 is the same as two consecutive lines reading C-3 20000 at double the tempo.

0FF2: plays the note only once, but doesn't start the note until halfway through the line (half a note later).

0FF3: plays the note three times (very fast)

0FF8: turns the low-pass filter off.

0FF9: turns the low-pass filter on.

0FFD: changes the pitch of the sample currently playing, without re-triggering it. This is very useful if you don't want a noticeable jump back to the

```
000 C-3 10000
001 --- 00000
002 --- 00000
003 --- 00000
004 E-3 10FFD
005 --- 00000
006 --- 00000
007 --- 00000
```

start of the sample, when you've got a long instrument sound, but you want a change in pitch. The example below plays the instrument at C-3, and then changes the pitch to E-3.

0FFE: stops the song playing. This can be entered by clicking the STOP button whilst holding down the shift key.

0FFF: stops the instrument playing in that track. This also works with MIDI instruments, and is handy for songs using more than four sample channels.

COMMAND SLIDES

OctaMED 4 has a handy function for creating volume fades, and with a bit of trickery, you can use it to create slides for use with any of the other commands. To create a volume slide between two notes, both of the notes must have their volumes specified by the C command, as in the picture below.

Move to any line between the two notes, and click the VOL button from the RANGE panel, making sure that edit mode is active. The lines between the notes will be filled with volume commands, ranging from the value of the first volume to the second (see below).

By creating a volume slide, and then changing all the Cs to another number or letter, you can have automatic graduations of any other command. All the other commands use hexadecimal values, so you should first change the volume setting to hex. Do this by clicking the HEX button from the PLAY panel. Now your volume slides will be in hexadecimal.

If you want to keep your volume commands in decimal, remember to click the DEC button next to the HEX button after you have created the slide.

PITCH SLIDES

The pitch slide functions are similar to the volume slider. Enable edit mode, and position the cursor over the first note, or the line from which you want the slide to begin.

Click the SLIDE: 2 button from the RANGE panel, and the appropriate slide commands will be inserted to the following lines. Alternatively, use the SLIDE: 1 button, which creates a portamento type of slide.

NEXT MONTH

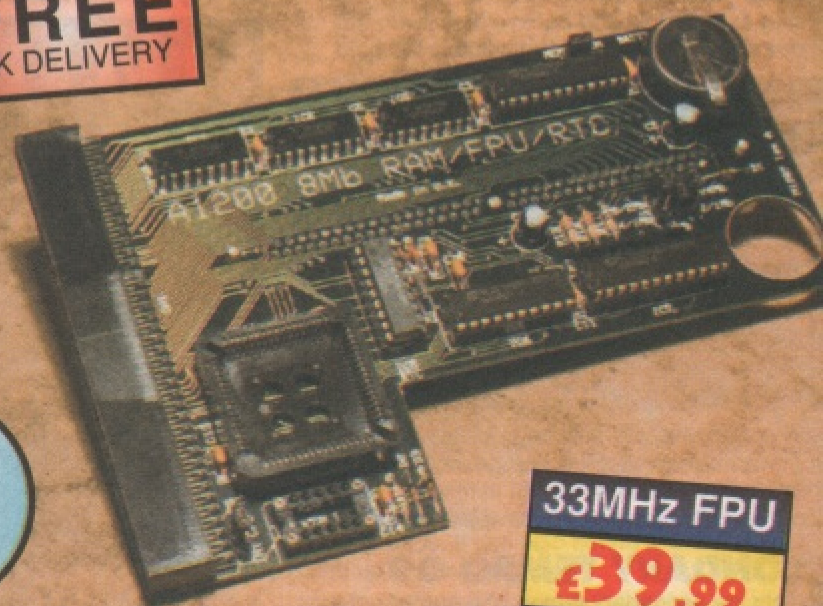
We continue with explanations of all the remaining commands next month, including all the MIDI commands.

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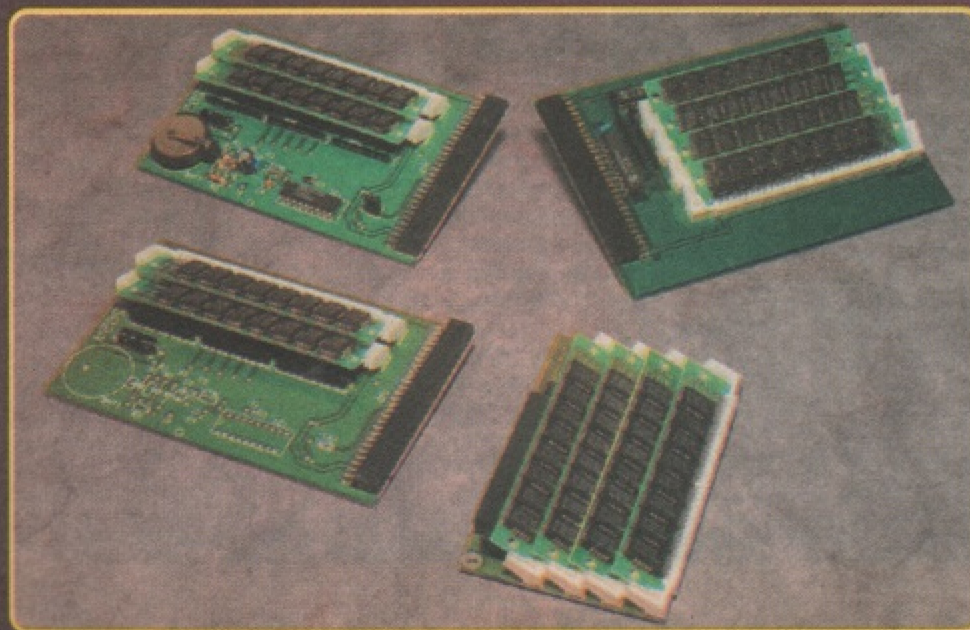
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MASTERCLASS

In this month's masterclass, John Kennedy helps you do away with the Shell by adding icons to scripts.

Sometimes the boundary where the Workbench ends and AmigaDOS begins can be a bit hard to cross. This is especially true if you are experimenting with AmigaDOS scripts and want to create your own icon so that the scripts can be executed from the Workbench like any other program.

Thankfully, there is quite an easy way around this problem, by making use of a special command hidden away on the Workbench disk. ICONX (short for Icon eXecute) lives in the Workbench C: directory, and it is used to tie a script to an icon.

Let's create an example from scratch. Once you have grasped how it works, it will be easy for you to transform your own AmigaDOS programs into click-and-go icons.

First, let's create an AmigaDOS script – a script is nothing more than a plain text file full of Amiga DOS commands. The commands will be executed in order, as though you had typed them by hand at the Shell prompt. Use a text editor (not a Word Processor) to create a file containing the following:

```
echo "Performing listing of disk
directory..."
dir
echo "All done..."
```

If you don't have *GoldED* (public domain) or *Cygnus ED* (a commercial product), use the Commodore supplied ED command to create the file. It is important to use a text editor to ensure that no extra text formatting or style codes are allowed to sneak into the text. Save the file to the RAM Disk (RAM:) under the name DIR_SCRIPT.

You can check the file to make sure it's correct with the TYPE command at the Shell:

```
type ram:dir_script
```

Note that the case of the letters and filenames isn't important at the moment. Normally you could get this script to run by using the EXECUTE command at the Shell prompt, like this:

```
execute ram:dir_script
```

You might even have gone so far as to make the script execute automatically by setting the Script flag. The concept of file flags might be news to you, so from the Shell enter the following:

```
list ram:
```

You should get a list something like this displayed:

```
dir_script.info                    3001 —
rw-d Today          11:13:13
dir_script                           50 —
rw-d Today          11:09:35
Disk.info                          3664 —
rw-d Today          09:54:44
ENV                                 Dir —
rwed Today          09:54:42
Clipboards                          Dir —
rwed Today          09:54:35
T                                   Dir —
rwed Today          11:13:15
3 files - 3 directories - 216
blocks used
```

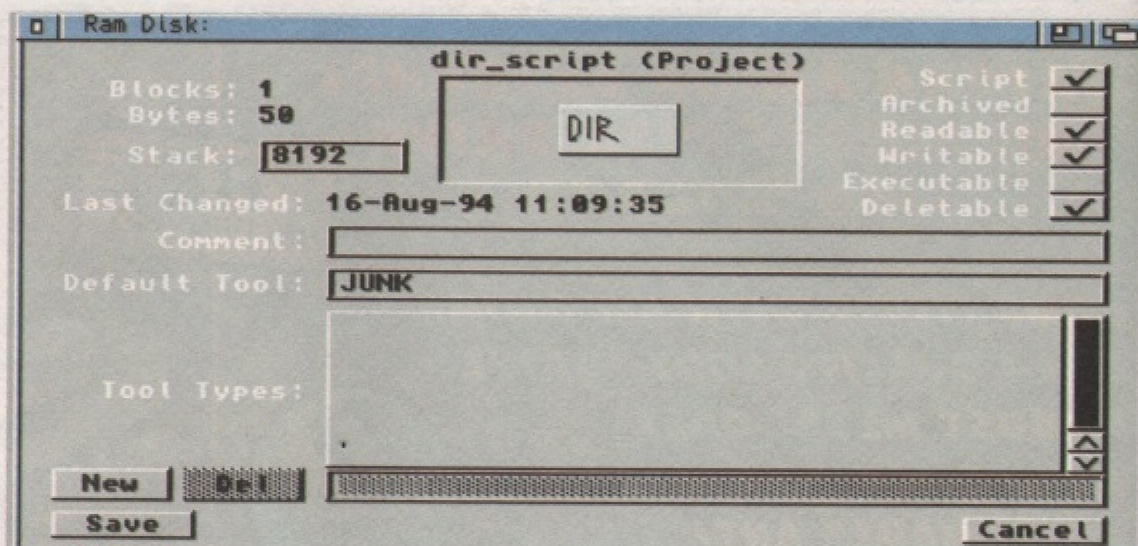
The 'flags' are the series of letters and dashes that appear after the size of the file. One of the flags is the Script flag, and you can set it using the PROTECT command:

```
protect ram:dir_script +s
```

Now when you perform a list, you should see the extra flag present beside the dir_script file. You can unset the flag using '-s' instead of '+s'. The other flags mark the files as read-able, write-able, delete-able and execute-able – you might want to experiment with them, but use your own test files rather than important Workbench utilities.

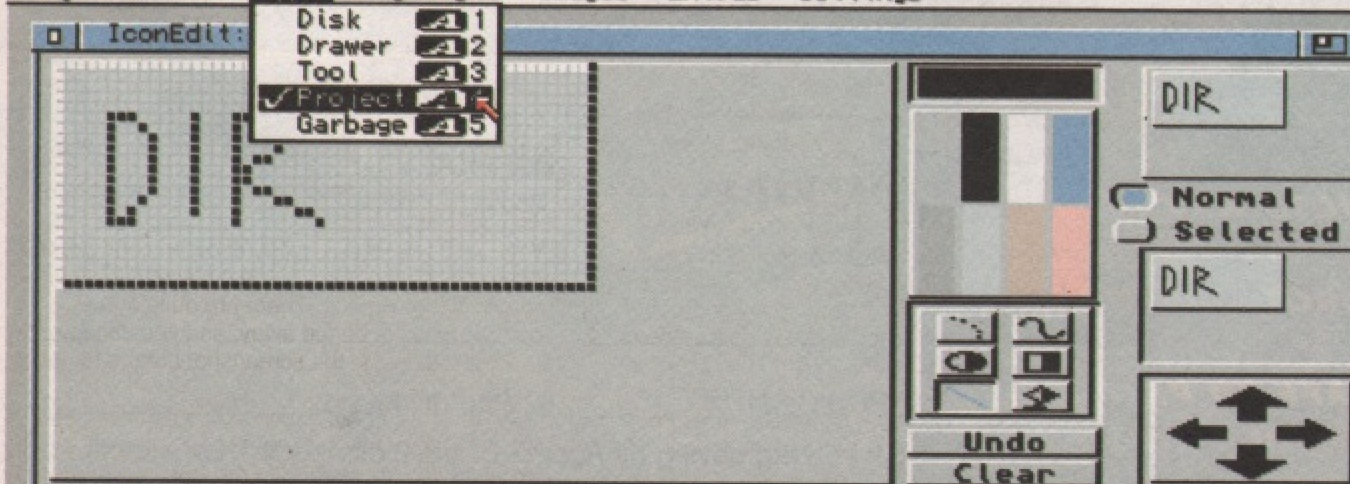
There are others flags (such as hidden, pure and archive) which are less common. The flags are really only of use when third-party disk backup programs are being used. In any case, when the dir_script has the 's' protection flag set, it will now execute automatically at the Shell. All you need to do is enter its name, like this:

```
dir_script
```



DRAW AN ICON

This automatic execution is very useful, as it allows you to define your own new AmigaDOS commands. You can even pass parameters (such as filenames) into them, but that, as they say, is another story and it's still far from being our click-and-run solution. Returning to that particular challenge, the next stage is to use the Icon Editor program to create an icon.



Create a suitable icon with the *IconEdit* program (supplied as part of the Workbench). If, like me, you can't draw there are plenty of icons in the Public Domain.

CU AMIGA'S UTILITY OF THE MONTH

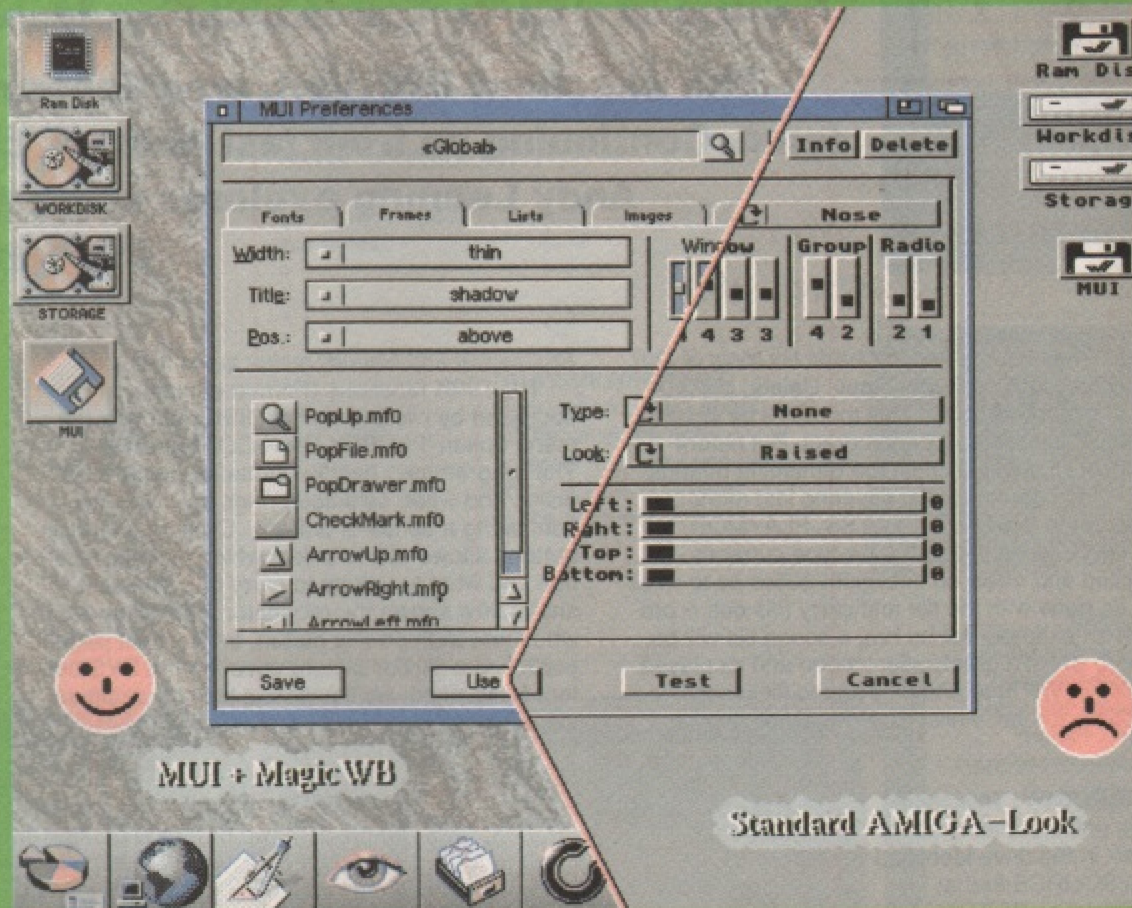
Here is a utility you must get. I demand you contact your Public Domain library or fire up your modem and get *Magic Workbench 1.2p* immediately. This program is essential, and if you are using your Amiga where Apple Mac or IBM PC users can see your Workbench it's your duty as a loyal Amiga fan.

Magic WB is a set of replacement icons, fonts and backdrop patterns which will revolutionise your Workbench environment. They require an 16-colour Workbench display, and as you can see from the picture they look absolutely superb.

If you have a multisync monitor and are using a large (say 640 by 480) display or if you are running Workbench on a graphics card (a Retina or Spectrum for example) you will be rewarded with a display which wouldn't look out of place on a multi-thousand pound graphics workstation.

The file you need is *MagicWB1.2p.lha* and you'll find it on the Aminet in the utils/wb drawer. It should also be in the CU Amiga Information Vault if you can't get it elsewhere. To encourage users to register *MagicWB* (and also pay a small fee), the author (Martin Huttenloher) has produced an extra special collection which is only available to those that stump up the cash.

Magic User Interface is another good utility which has a similar name to *MagicWB*, but a slightly different purpose. *MUI* is an series of extensions to Intuition itself, rather than a set of pretty pictures. If you program, *MUI* can save you a lot of work as it manages everything from fonts and window resizing entirely automatically. At the moment there are only a few programs around which require *MUI*, but far and away the most important is *Mosaic* – the Internet World Wide Web browsing program. *Mosaic* won't operate without MUI, so make sure you get a copy if you are thinking of netsurfing. It too is available on the Aminet (in devs/gui/) and I'll put a copy in the vault.



Make sure you set the type of the icon to be a Project icon. This is important, because if you get it wrong the necessary information can't be stored in the icon's .info file. If you load in an existing icon rather than draw one, remember to check that the type hasn't been reset.

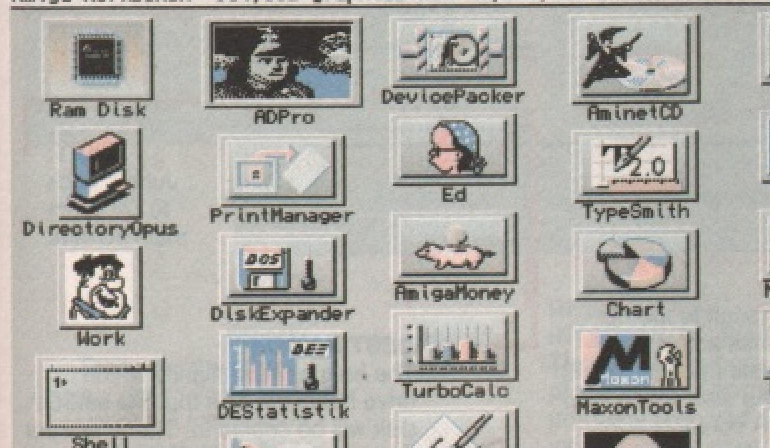
Save the new icon using the same name as the script, and in this case put it in the RAM: disk too. Don't worry about the script getting overwritten – it won't be, as the '.info' suffix will be added to the name.

Now leave the IconEdit program and use the Workbench Icon Information command (from the Icon pull-down menu) to get a display of icons. You now will need to alter the Default Tool to read IconX – nothing more, nothing less. Don't try and include anything after IconX or it won't work. Now select save.

JOBS A GOOD 'UN

Amazingly that's all there is to it. When you click on the icon you have just created, iconx will load and execute the dir_script file: just like that. Note that the script file doesn't have to have the 's' bit set, IconX will run it anyway, but if look at the Workbench Icon Information window you will see that it is set to be a script. This is another way of setting the protection flags if you don't like the Shell. (Is there anything that can't be done from the Workbench?)

There is one thing you will have to make sure that of, and that is when you copy the icon anywhere other than the RAM disk the script is copied too. This will usually be done automatically when the icon is dragged, but check to make sure.



How many icons could you possibly need? These sets where taken from the Aminet, in the pix/icons/ drawer – the filenames to look for are RomIcons.lha and TauIcons.lha.

ICON EXTRA

There are few extra facilities offered by IconX, controlled by adding items to the ToolTypes list. First of all, you can specify the length of time (in fiftieths of a second) for which the script window opens. This is done with the DELAY= command. If you put DELAY=0 the window won't disappear until you hit Control C with the window active. Be careful, as the case of the letters is important in the ToolTypes list.

Secondly, you can control the size of the Window which the script opens. If you add the following to the ToolType list:

```
WINDOW=CON:0/100/600/200/My Script
Window
```

and a window 600 pixels wide and 200 lines long will be opened at coordinates 100 down and 0 across on the Workbench display. The title of the Window can be anything you specific in the ToolType.

If you don't want the script to open a window at all, you can specify the window type like this:

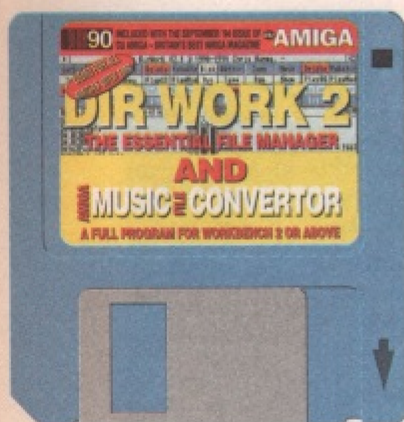
```
WINDOW=NIL:
```

This can be useful for some utility programs – for example, I use it to run my Internet dial-up software.

EXTRA PARTS

If you are planning on improving your Workbench, and especially if you have installed Magic Workbench, there are plenty of other icons around waiting for you to use. The best place to look for them is on the Aminet. There are quite a few archives of icons buried away, and you can see some of the best in the screenshot bottom far left of this page.

When using these icons, it is usually best to use IconEdit to load the original icon image, and then load the replacement icon over it. You must make sure that all ToolTypes and Stack sizes are maintained: you can check by using 'Information' from the Workbench Icon menu. CU



DIR WORK TUTORIAL

PART 1

The excellent DIR Work was September's coverdisk demo. Continuing on from last month's coverdisk pages, Andy Leaning explores some more features of this fantastic program.

Last month I covered the basic file tools of *DIR Work*, such as Copy, Move, Delete, MakeDir, Show and Run etc. This month I'll be covering the DISK functions of the program. But before doing so I'll briefly explain the remaining buttons that I didn't get around to covering last month: these being INSTANT, PLAYSS, PLAYMOD. INSTANT: will analysis the file type currently selected and make an intelligent guess as to what can be done with the file and carry this out. A program for example will be run, a sound file will be played, whilst a graphic file loaded and displayed. PLAYSS: Will load and play sound files in the 8SVX file format, whilst PLAYMOD will play *ProTracker* and *SoundTracker* audio files.

The DISK functions (Format etc) can be accessed by clicking on the DISK button or the menu option 'FLOPPY DISK/COPY/INSTALL'. The program can handle normal or high density disks, and when selected brings up a window containing a series of buttons. Clicking on these buttons allows you to select which disk drives to use and what functions to carry out. The screenshot below shows the requester that will appear when you click on this button, on the next page you'll find a similar picture covering the SYS button. Next month we'll examine how to configure the program.

FORMAT: Clicking on this button will format the disk in the Destination drive, using a normal AmigaDos format command.

FFS, Cache, International: These affect the directory structure of disks when formatted. FFS (Fast Filing System) means that the disk will have faster access times, Cache has a similar result. International will format the disk using an international text structure which can be recognised in other countries.

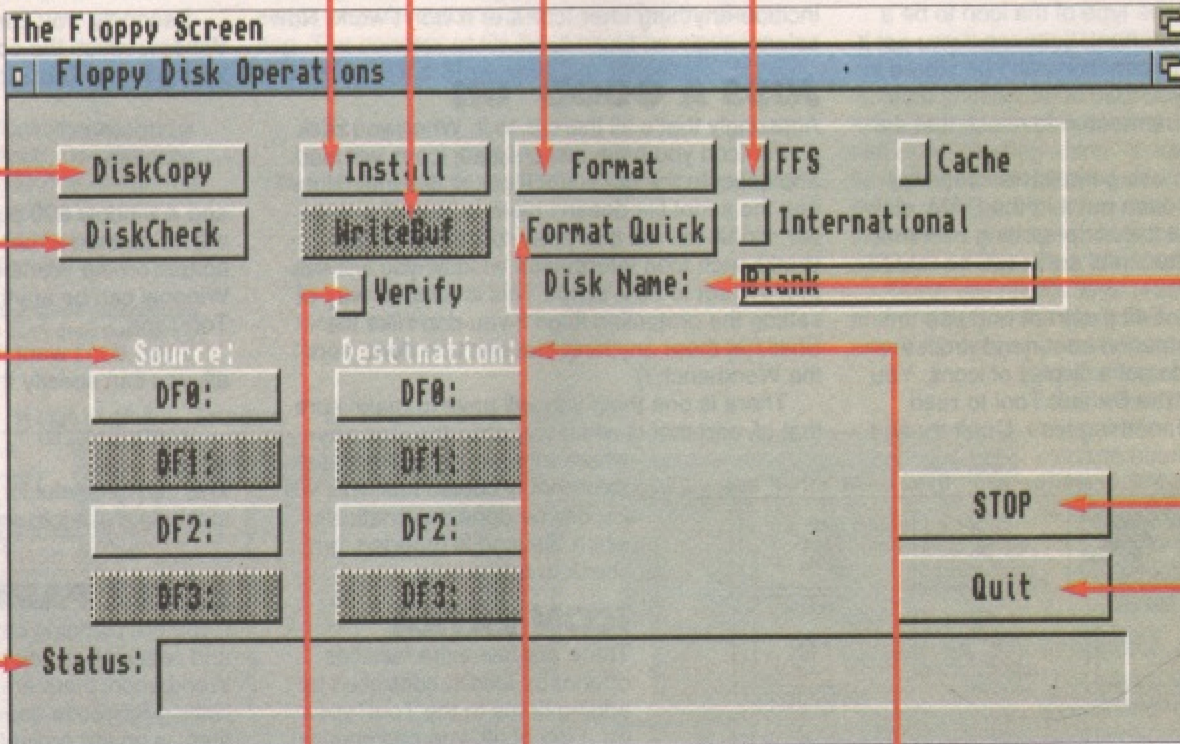
DISKCOPY: This copies the entire contents of the disk in the drive identified as SOURCE to that marked as DESTINATION.

WRITEBUF: Allows multiple copies of a disk to be made. If two disks are present and they are the same, *DIR Work* will keep the contents of them in memory. If you then insert a new disk into a drive you can click on this button to write the contents of memory out to the new disk without having to read the disk in first.

INSTALL: Makes the source disk bootable.

DISKNAME: The name of the disk after formatting; EMPTY for example.

DISKCHECK: When you click on this button the program will try to read every bit of the disk in the SOURCE drive and test the disk for reliability in the process.



SOURCE: The buttons below this label determine which disk drive holds the disk you wish to copy from, or check. The contents of this drive will be copied to the disk in the 'destination' drive.

STOP: Aborts the current operation: Disk Copy, Format etc.

QUIT: Jumps back to *Dir Work* main screen.

STATUS: A status window telling you how far the current operation has got.

VERIFY: Clicking on here will double check every time the program writes something to the disk - making sure it has been written correctly.

QUICKFORMAT: Similar in result to the normal Format command, but uses a quicker technique. This does not format the entire disk, but rather just the tables at the start which hold the information about the disk contents – formatting these fools the Amiga into thinking that the disk is blank.

DESTINATION: The buttons here signify which drive holds the disk that the source disk will be copied to. These are the buttons on which you click to Install, Format, and Format Quick.

The SYS button on the main *DIR Work* screen provides a range of diagnostic tools revealing the content and capabilities of your Amiga. Clicking on the SYS button brings up another window, this time containing a row of buttons at the bottom of it. From these buttons you can find out practically everything you could want to know about the current state of your Amiga.

These buttons cover both the hardware and software configuration of your system. The pictures below give you an idea of the kind of displays and information each button reveals.

DOS DEVICES: What device handlers (software) are linked to which DOS devices, ie what driver you've loaded to control the floppy drive, internal hard drive etc.

CARDS: If you have a big box Amiga (A1500 to A4000) this will show what Zorro expansions you have.

RESIDENT: Shows all programs, tasks and libraries resident in memory at the moment.

TASKS: Similar to RESIDENT, giving information about which tasks are loaded.

SCREEN/WINDOWS: Ever get confused about all the windows and screens that are open on your system, DIR Work to the rescue!

GENERAL: Tells you information about the operating system and chips inside the Amiga, including the processor, maths co-process, which version of Kickstart and Workbench and the type of graphics chipset that you have.

VIDEO: Need to find the resolution of a particular screen mode? Click here to solve your problem.

SysStuff

Get System Information

General | Cards | Resident | Tasks | Screens/Windows | DOS Devices

Memory | Resources | Devices | Interrupts | Libraries | Ports | Fonts | Video

Print | Watch System | Quit

QUIT: Jumps back to the main DIR Work screen.

MEMORY: The configuration of your RAM etc.

DEVICES: The names and addresses for the various software drivers for the hardware interfaces, such as the keyboard, and system timer.

LIBRARIES: If it's been a while since you spring cleaned your boot disk you've probably got loads of unused libraries floating around. This will help you find out what libraries are being used.

FONTS: Pretty obvious really, what fonts are in use.

PRINT: Prints out the current display, giving you a hard copy of the information current on screen.

RESOURCES, INTERRUPTS, PORTS: These three buttons are probably only useful to programmers, and reveal what software drivers are being used.

LET'S GET ANIMATED

PART 4

The fourth in our unique series of expert animation guides mixes fun and professional projects using *DeluxePaint* or *Brilliance.*

Why animate? Anyone who has created an animation will know the answer – it's a combination of the sense of achievement in actually getting a computer to turn your dreams into reality, and the chance to let your imagination loose and create the impossible.

And the bonus for those with high ambitions is that you can use your sequences as video titles or as opening scene-setters for a display of static graphics. Like the genius demo-makers who spend months on a five-minute flash of inspiration on the Amiga, it can just be Art for Art's sake.

So whatever your reasons for developing your animation skills, this month's tutorial will hopefully offer some new ideas and a little inspiration to help you get the very most out of your Amiga and your chosen drawing package, whether it's *DeluxePaint* or *Brilliance.*

TUTORIAL 1

BRILLIANCE:

RED RIBBON

Object: using a morphing brush, to melt one object into another as a title for a wedding video.
Mode: *Brilliance*, 32 colour low-res; default palette; 20 frame sequence

Although this example would make a good video title, the techniques used can be employed for any animation where part of one object morphs, or changes into another in a surprising way. In this example you'll also learn how to make quick and easy wood-grain effects .

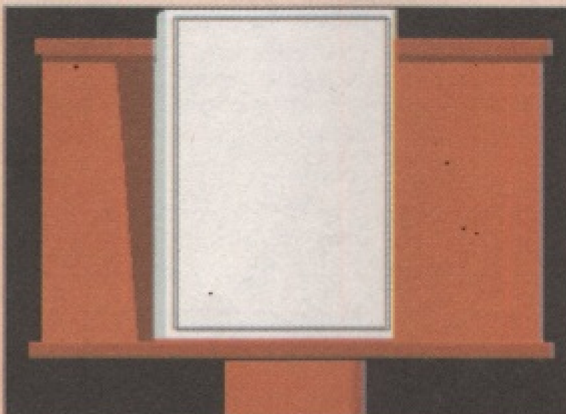
1 The lectern on which the book stands is made up of two rectangles. Select mid brown as the foreground colour and draw a filled rectangle in the middle of the screen, as in the illustration. Using a brown which is one stage darker, draw the thin rectangular lips on the top and bottom, and add a light brown high-light on the top edges of the thin rectangles. The stand is simply a vertical rectangle centred under the larger one, with a thin rectangle acting as a 3D slide on the right-hand side.

2 Rectangles again, this time they are for the book



Five rectangles, and you've built your lectern. Note the highlight on leading edges.

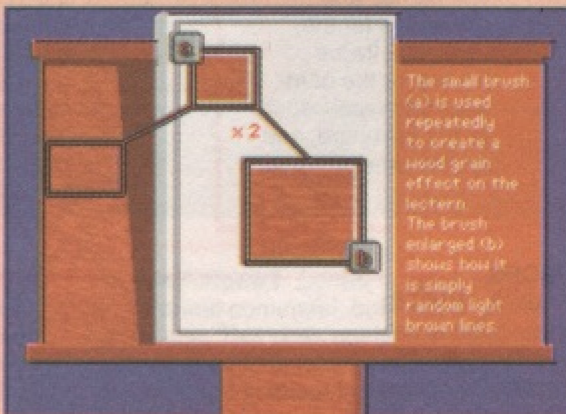
resting on the lectern. First of all draw out a white book-shaped box, then use a thin grey rectangle on the left of this to simulate the spine. A little hand-drawing on the top edge and you should be able to curve the spine realistically. Add a single-pixel unfilled black rectangle slightly inside the edges of



A white rectangle, a polygon shadow, and the book is in place.

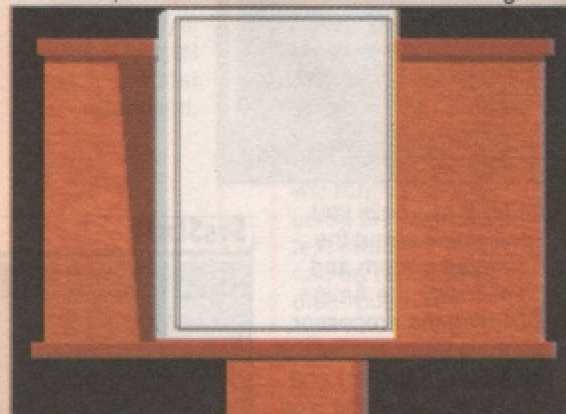
the book to give it a little detail. A very nice touch is the shadow cast by the book. This indicates that it is leaning at an angle, and is simply a filled polygon using the same colour as the dark brown lectern edges.

3 The wood begins to look more realistic now with the addition of a little grain. This is created by drawing a 3cm by 3cm image consisting of squiggle lines. Use the same colour as we did for the edge highlights on the lectern, and cut this out as a brush.



That's all you need; and to actually paint it on easily, we can call on *Brilliance*'s Stencil function.

4 Right click the Stencil tool (the letter S) to bring up the stencil requester. Now I know this can be a bit confusing, but here's how to protect every colour but one – and that's the colour we used for the lectern, which is so badly in need of wood-grain. Click on Clear to start with a clean slate, then click on Select, and click on the main lectern rectangle.



A quick way to simulate wood grain– small brush, a stencil, and it's done.

You should see a white halo appear on the palette around the colour to show it's selected. Now click on Invert, then on Colours. The halos circle every colour EXCEPT your brown.

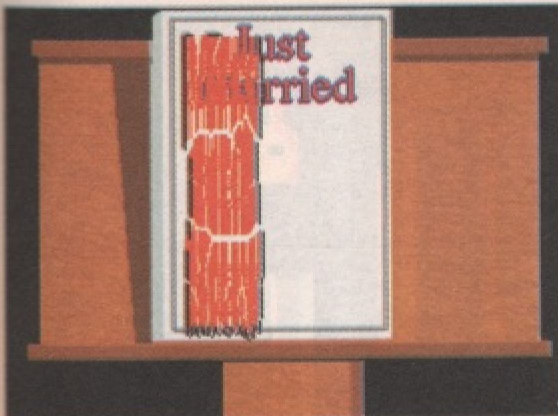
5 Select Freehand draw, and with your brush active, you can paint on-screen now to your heart's content, safe in the knowledge that you won't harm any of your drawing; paste the grain brush randomly on the lectern – remembering to leave a fair amount of the original colour intact – until you are happy with the woody feel of it. Bear



A line of text is added. You can also see the start of the Animbrush showing a ribbon in place.

in mind, though, that it doesn't have to be perfect because it's only a background detail.

6 Switch off the Stencil with a click of the pointer on the S. Call up the Animation menu (click on the tool which looks like a movie camera) and enter 20 as the frame count after clicking on the Set # button. We'll be doing some intermediate drawing work now, so press key j to move to the Spare screen. Draw out a ribbon-shaped long-red rectangle for the bookmark, and add a few tassels on the lower end using the single-pixel freéhand tool.



The ribbon starts to morph into our second brush ...

7 Right click on the A tool to bring up the text requester, and choose a medium-sized font (mine was 48pt). Draw two short lines of text, using your own names if you like. Cut out the ribbon as a brush, and with the darkest of the grey range of colours as your foreground, press the o key to outline the edges, so it can be seen better, and paint it back down. Do the same with the text, as it helps the letters to stand out.

8 Cut out the ribbon, and right click on the Scissors tool to bring up the Brush menu, then click the brush into storage slot one (the first of the stamp-sized rectangles in the requester). Similarly, cut out the text, but place it in the second slot



... and it transforms, it moves to its new location ...

9 With your text as the currently active brush, call up the Animbrush menu (right click the icon showing scissors and projector together) and enter 20 in the Frames box in the Morph section; click on the small number 1 under the From section, to indicate you want the brush in slot 1 (the ribbon) to morph into your current brush (the text). This will take a while as the process completes. You should now store your Animbrush in slot 3 of the brush menu requester for safe-keeping (right-click on the scissors tool to access).

10 Switch back to your main drawing screen (key j), and call up the Path of motion menu (you can call it up by clicking on the Tweening icon, which looks



The text now becomes more recognisable as the animation nears its end.



... until it reaches its destination, and is revealed.

like a stack of papers, or press keypad 3, which is the menu hot-key for animation). Ensure your Animbrush is currently active (if it isn't, retrieve it from the brush storage slot); Position the first cell, which will be the original ribbon, where you want it on the book, and right click the mouse button. Immediately do two things – press key u to return your image to the way it should be, and press key 7 to move the Animbrush back a cell.

11 On the path of motion requester, click on start, then brush to set the position you just registered. Now press key 8 until your Animbrush reaches the last cell, which shows the text. Position this on screen where you want it to appear, and as in stage 10, Undo this action (u), and move back a cell (7). On the motion requester, click on End, and From Brush, to set the final position of the Animation. TIP: Space bar will clear the overcrowded menu clutter, and return it after you've finished drawing.

12 Click on Draw to see your Animbrush drawn on screen, beginning life as a bookmark, then changing over 20 frames to spell out the message – moving as it morphs. An elegant use of some very powerful features.

Ideas: How about an outline map of a country morphing into it's name? Or a seedling morphing into an oak tree to show stages of development?

TUTORIAL 2

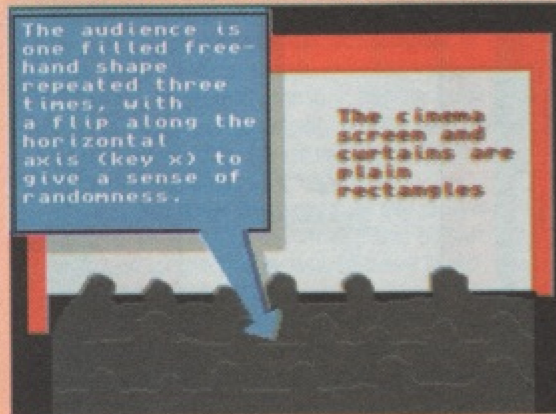
DPAINT:

CINEMA VERITE

Object: to simulate a movie theatre showing an old silent movie, to act as a title for your own art display or video.

Mode: *DPaint*, 32 colour low-res; default palette.

It's a nice, ironic twist, to use the metaphor of a silent movie as part of a computer animation.



How the home cinema is built up; rectangles for the screen and curtains, and a filled freehand brush for the audience.



The show is about to begin.

It's also a doddle to do.

1 Possibly the hardest part of the sequence is the movie theatre itself. But if you look closely at the illustrations, you'll see it 's constructed purely of rectangles. First of all, select dark blue as the background colour (right click on it in the palette) and clear the screen.

2 Draw a wide and deep mid-grey rectangle for the screen. Add thin red rectangles at the top and both sides for the plush curtaining, and add a few



Crummy projectionist has started showing the film leader. Stop stamping those feet!

folds to these by using a darker red, and the straight-line single-pixel drawing tool.

3 Switch to the spare screen (j).To create the 'audience', select the freehand filled drawing tool, and using dark grey as the foreground colour, draw out the shapes of several heads on a block around 4cm deep. Don't worry if they look like turnips – it's not very precise! Cut out these heads as a brush, and with mid-grey selected as foreground colour, press key o to outline them and give them a cinematic halo. Paint them in front of and below the screen; press key x to flip the heads brush horizontally, and paint them a few cms lower down the screen, slightly off-set from the first row.

4 Do the same again until you have a row of heads three deep. How's that for energy conservation?



The tension mounts as the titles come up on screen What treats are in store I wonder?

»

»



Look at the scratches on this then.

5 Tidy up the audience to give them straight left, right and bottom edges. Call up the Anim/ Frames/ Set # menu, and create 25 frames based on this image.

6 A lot of the old movies began with a count-down of numbers, and if the projectionist was a bit dozy, the audience would see them. We can create that effect now. Switch to the spare page (key j), clear it and draw out a hollow mid-grey circle of around 6cm diameter using the medium round brush. Cut out the circle, and paste it on screen four times. Using a large font, add the numbers 5, 4 and 3 to a circle in turn, leaving one blank.

7 Cut out the 5 circle, and switch to frame one of the animation. Paint it down in the centre of the



Here's a quick guide to getting a nice, bijou title for your cinema screen. Cut the brush, shadow it then bend it.

screen. Switch to the spare screen again, and cut out the 4 circle. Switch to the animation screen, and position your new brush over the first one – but don't click the mouse button yet; advance a frame by pressing key 2, and now paint down brush two, which will be in the right place provided you haven't moved the mouse! Cut and paste the 3 brush in the same way, and use the empty circle for frames 4 and 5 of the animation (for some reason the numbers 2 and 1 are never used on the film leader).

8 Go to the spare screen, and clear it. You can now enter your text – I've used two items, a title 'Home Movies', and a credit by-line. I wrote the text in dark grey, and cut it out as a brush; before going to the animation screen, outline the text by selecting black as the foreground colour, and pressing key o. Swop back to the animation (key j) with your first portion of outlined text; you should be on frame 6. Advance a frame (key 2) so there will be a 1-frame pause between the numbers finishing and the text appearing.

9 Paste down the text centrally on screen. Don't move the brush and press key 2 to advance a frame and paint down the text again. Now here's a novelty – I WANT you to move the brush a few mm up, down or from side to side before painting it down. Do this for the next six frames. The reason is that it will make the text appear to jump, like an old film might in a rickety projector.

Do the same with the second portion of text, pasting it on screen until you reach the end of the animation. (Remember to move it slightly from frame to frame).

10 Playing back the sequence now (key 4) shows a nice, clean effect. But we need to degrade it to give it a fake old feeling. To do this, switch to the spare screen, and using the straight line tool draw streaks of around 6cm down the screen in light and mid grey – as if a comb with teeth missing had been dragged down the screen. These will be our 'authentic' celluloid scratches. Cut out the lines as a brush, and go back to the animation screen, beginning at frame 1.

11 To protect your drawing from having scratches put in the wrong place, make a stencil of everything except the colour used for the screen; Call up the Stencil requester – Effect\ stencil\make) and select the colours to protect. Click on Make Stencil.) Now you can paint your scratch brush on the screen; just one click of the button to place the lines, then advance a frame (key 2) and move the brush down slightly and click again. Do this throughout the length of the sequence until you're happy with the effect. When you are, turn off the Stencil.

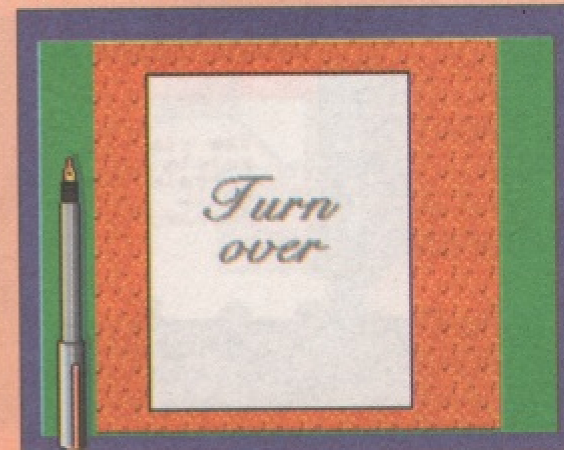
12 The showman-like lettering above the screen is flashy and quickly achieved: write out your text on the spare screen, add a dark drop shadow and outline it before cutting it out as a brush. From the Brush menu, select Brush/bend/vertical, and push up the brush until it forms a nice curved arc. Place this manually on each frame, remembering that this time the brush shouldn't move between frames!

Ideas: Once your cinema is set up, you can indulge in 50's style wipes and fades using different shades of grey. Or place a digitised sequence in that setting for a lovely effect.

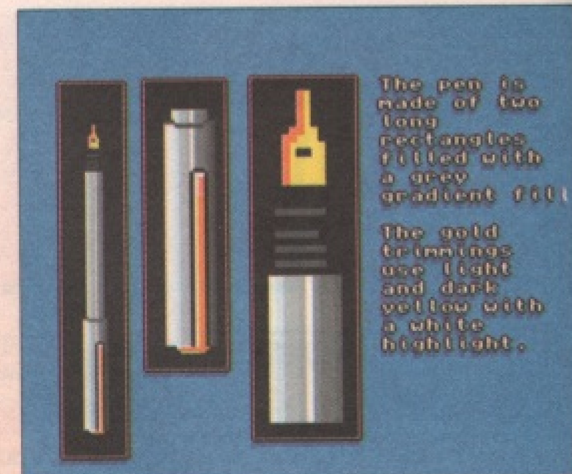
TUTORIAL 3

DPAINT: PAPER MATE

Object: To mimic a sheet of paper turning over to reveal a message underneath.
Mode: *DPaint*, 32 colour low-res; default palette: 20 frames.



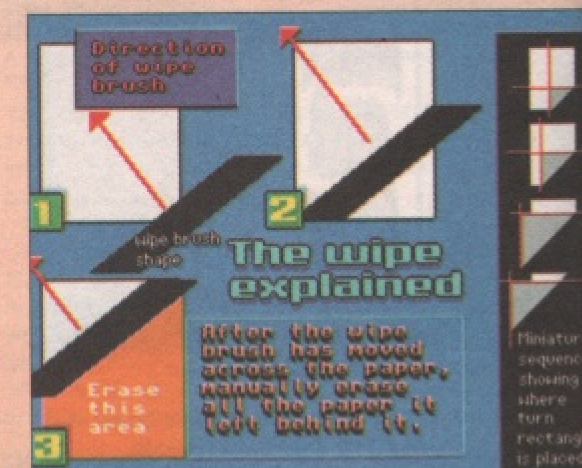
Rectangles again - but it's what you do with them that matters.



The pen, a nice touch to the image, is a combination of filled gradient rectangles and single line highlights.

A feature much-loved by dramatic movies for things like calendar sheets flipping over, this is a simple version of the turning page effect. Although we do not curve the top sheet realistically as it turns, at the rate the animation plays and given the added difficulty, this is still a very competent and rewarding effect.

1 The blotter backdrop is optional, but you should try to do it for a couple of reasons; it provides a frame of reference for the viewer, and could be useful for other projects you might like to base around it. The basis is a large green rectangle which almost fills the screen, whose background is set to mid blue.



Hopefully this diagram, together with the detailed instructions, should help you create the initial wipe which leads the way to the turning page effect. Stick with it – it's worth the effort.

2 The cork effect is achieved by speckling four light shades of brown on a dark brown 3cm x 3cm square. Use the single pixel brush to dot speckles randomly, then cut out this area as a brush. Call up the Fill requester (Right click the paint can tool), and following that select From Brush and Pattern.

Now, when you draw out a filled rectangle, it will be filled with a repetition of the brush. Draw a rectangle for the cork over the green as shown in the illustration, leaving 3 cm at either edge. Add a single-pixel light green highlight line to the top edge, and one to the inside edge of the right-hand side of the blotter.

3 The pen, another touch of realism, is made of two thin rectangles filled with a horizontal grey-gradient. To select a gradient, call up the Ranges requester from the Colour menu and place a dark grey colour at one end of the placement bar, and white at the other. Then call up the Fill requester again, and select the horizontal fill feature (click on the button showing arrows going left and right). The nib and gold pocket clip were drawn in



The blotter forms a clever backdrop to the sequence. It's a filled rectangle using a small speckled brush as the pattern.

magnify mode, and are simply straight lines. Cut out the pen, and outline it in black (key o with black selected as the drawing colour) before placing it in an appropriate place on the blotter.

4 To add realism, using the magnify mode draw a dark edge to the right of the pen as it rests on the blotter. This creates a really great shadow and gives the pen a really solid feel to enhance the gradient highlights.

5 Now the background is complete, save it. We have other things to do now, and we need to clear the decks for the animation. Don't worry, we'll be loading it back soon.

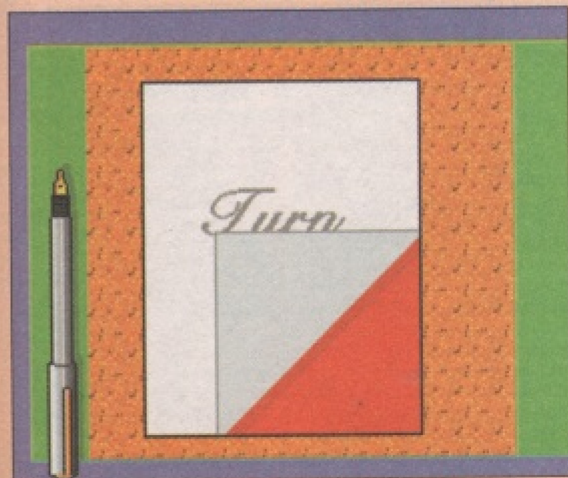
6 Clear the screen to black now. Go to the fill requester and click on Solid. Draw out an A4-shaped white rectangle, which will be our sheet of paper. Create 10 frames based on this simple image (Anim/Frames/set # pull-down menu).

7 Go to the spare screen (j) and select the filled polygon tool; clear away the menus by pressing key F10 (return it the same way when you need it. For now we need to work on the entire screen area).

Draw a white polygon which starts in the top-right corner, goes to the left bottom corner, moves 5cm to the right, then slopes upwards at the same angle as the first line to 5cm below the start of the drawing, then joins the start position. This is more difficult to explain than to do; a glance at the illustration should be a big help! This is our wipe tool, so cut it out as a brush, and go to the first frame of the animation.

8 Call up the line spacing requester (right click on the line tool), and enter 10 in the N Total box; activate the N Total button before finally closing the requester.

Select black as the drawing colour, and press

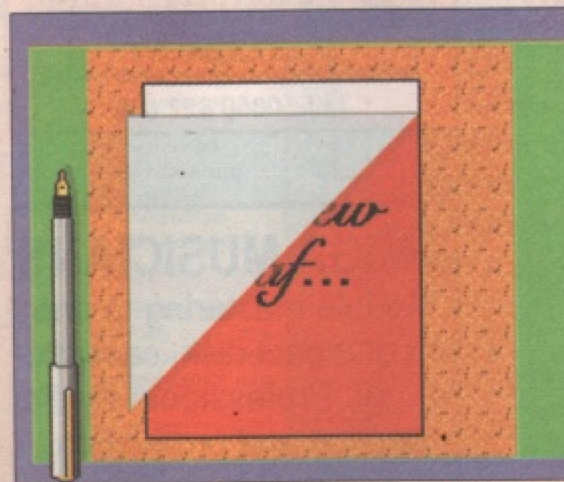


The moving page turns, and uncovers a message just waiting to be read ...

key F2 to turn your brush black. Select the line drawing tool, and place your brush at the lower left corner of the screen.

With your finger continuing to press the Alt key, draw out a line to the top left of the screen, and let go of the ALT key. The wipe brush will work up screen, one frame at a time, erasing portions of the white rectangle as it goes.

After it has finished you will need to tidy up the animation by filling with black the bits of white

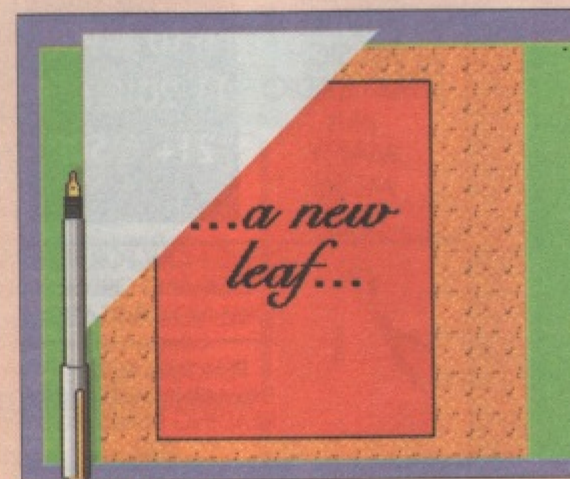


Can't just make that out ... Note how the underside of the turning page peels back and starts to overlap onto the blotter.

rectangle left BELOW the path of the wipe brush. Erase all traces of the paper after frame 10.

9 Phew! A quite complicated description, but if you followed it OK you should have an animation now which shows a rectangle of white disappearing gradually by being wiped from its bottom right corner to its top left.

10 We're going to add the 'underside' of the turn-



The message is almost uncovered.

ing page now. Call up the Stencil requester, and protect ever colour EXCEPT the white used for the sheet of disappearing paper. Choose light grey as the drawing colour, and call up the Fill requester again and ensure the fill type is Colour.

The next addition to the drawing requires a little imagination. Go to frame 1. We're adding the 'turned' portion to the paper, so the amount of 'turn' should roughly be equal to the bit of the page that's missing.

So choose filled rectangle as the drawing tool, and place your crosshair where the bottom and right edges of the paper would have been, if we hadn't wiped them.

Draw upwards, and let go of the button when the top and left edges of your new rectangle are in the position from where the white paper has been cut.

Repeat this for each 'nibbled page', advancing



... and the top sheet disappears off the top left of the screen.

a frame at a time by pressing key 2.

11 Do this for the remaining frames, overlapping the top left of the white paper as the turned portion becomes larger than the section which is left. To do this, turn off the stencil to allow you to draw on the background.

You will reach a stage when there is nothing left of the white rectangle, but you should still draw your grey rectangle, disappearing off the top left of the empty screen.

12 On the spare screen, draw out a red rectangle the same size as the white one we've just been animating, and cut it out as a brush. Go to frame one of the sequence, and call up the Stencil requester. Protect every colour EXCEPT black, the background. Hand position the red sheet 'under' the white one, and paste it down on every single frame.

As the frames progress, you should see the white one uncovering the red one. Once all frames are completed, turn off the stencil.

13 Go to the spare screen and load in the blotter (remember that?). Go to frame one of your animation, and from the Picture\Spare menu, select Merge In back (American for behind), and tell *DPaint* to do it to all frames.

You will see your blotter appearing behind your animation. We did it this way to avoid over-complicating the animation process, and it's a technique you can use to make your life easier, building up an animation a piece at a time.

14 The lettering is up to you. You could well save the animation as it is now to be used as and when needed.

When placing the words, it's simply a matter of activating the stencil and protecting every colour except whichever sheet you're placing the words on; keep white unprotected for writing on that sheet, and keep the red unprotected for writing there.

A wordy tutorial – though no excuses; it avoids problems over uncertainty, and opens up more complex ideas for you to try, and to mould into your own needs.

Ideas: You could have one picture turning over to reveal another. In this case you could actually cut out the 'turned' portions, and flip the brushes to create the underside of the actual image being turned. Slightly advanced – but we might even include it in a later tutorial. CU

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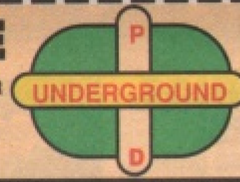
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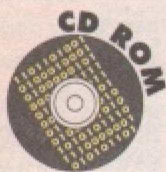
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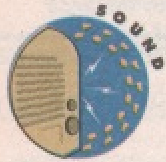
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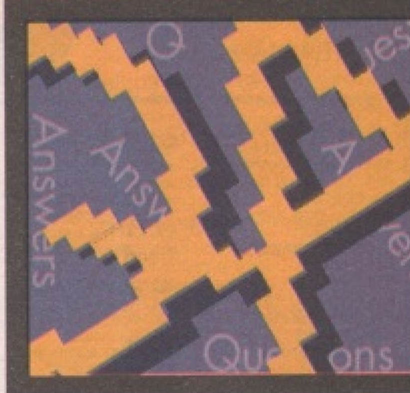
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John Kennedy: "Bah! My new 68040 turned out to be two 68020s glued together."



Andy Leaning: "Awfully sorry, I really can't ... talk now ... I ... just ... gotta ... go and ray trace."

NEW WB FOR ME



Having read your August issue, one small article leapt out at me – the news that Blittersoft were offering an official upgrade to version 3.1 of Workbench, even for my humble Amiga A1500. What does upgrading include? Does it matter that I don't have an AGA chipset?

I also have a GVP 030 50MHz Combo accelerator. Will this present any major problems should I choose to upgrade?

Mr. P. Taggart, Wootton Bassett, Wiltshire.

The upgrade kit includes a new Kickstart ROM version 3.1 (or two ROMs for the A4000/A1200), six disks and a set of manuals. It provides an operating system that looks similar to Workbench 2, but includes all the extras in version 3 (such as datatypes) and a few more nice bits and pieces (such as support for CD-ROM drives).

To upgrade the A1500, you will need to open the case, remove the old ROM and insert the new chip. You will then need to install the software by following the on-screen instructions. It should take half a hour maximum – the hardest part is remembering not to grip the ROM too hard and letting it spin round in your fingers and stab you. John has done this several times and it leaves an extremely weird scar.

The fact that the AGA chipset is not present in the A1500 is not a problem – in fact, it was partly for this reason that the upgrade was made available in the first place. Now there is a standard Amiga operating system platform and any Amiga, from the A500 up, can use Workbench release 3 programs and utilities.

Even better, if you have a graphics card such as the Picasso fitted to your A1500 (which would be a very smart move on your behalf by the way) you'll now be able to open what were up to now AGA-only Workbench displays. The GVP accelerator should continue to work perfectly, so your A1500 will be almost identical to an A4000/030.

Unfortunately, the 3.1 ROMs will not work in the CDTV – although 3.1 contains CD-ROM code, it's not the right CD-ROM code. The CDTV remains the only Amiga locked into Kickstart 1.3, as the relevant 2.04 ROMS never made it beyond developer status. Boo, hiss.

FASTER (BUT NOT TOO FAST)



My Amiga set-up consists of an A500 computer, a GVP A500HD Impact Series 2 hard drive and 4Mb of Fast RAM. I use it mainly for Desktop Video work and DTP.

I am interested in accelerating my Amiga with the Supra Turbo 28Mhz card which plugs into the side expansion of the A500.

I would like to know your opinion on these type of accelerators, as I do not wish to upgrade to an A1200 as a lot of gear is not compatible with it.

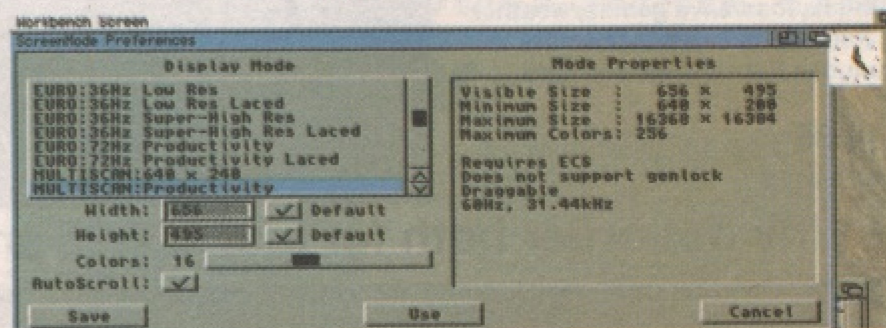
I would also like to know if accelerating the A500 will speed up printing with *Wordworth* and *PageStream*. Thank you.

Francis Laus, Mosta, Malta.

If only GVP had kept their promise of upgrading the A500HD+ to the accelerated version there would be an obvious upgrade path to the much faster 68030 for you. Yes, the Supra Turbo will speed up your system but not by a very great deal, as the CPU remains a 68000 which is cramped by the 16bit memory bus. An A5000 020 or B5000 030 card would be better, these were manufactured in the UK by SSL. I have been using a secondhand one I bought for £50 and have never had a problem with it.

However, you really must consider upgrading to an A1200. The improved graphics capabilities will make your DTV material look a lot better, and the faster Chip RAM (it's now 32-bit thanks to the 68020) will speed up your DTP programs. There are several good degrader programs which should help any stubborn old programs work with the new Kickstart, but best of all if you keep the A500 system you'll be able to use ParNET to provide your A1200 with a cheap (albeit slow) hard drive system.

Any speed-up system will reduce the time you spend waiting for these programs to print - although even with an A4000 you can wait a long time when fancy scalable fonts are being used.



All these new monitor types are possible with Workbench 3.1 and if you don't have an AGA Amiga, but have a graphics card you can now open Workbench display.

TOO SLOW?

I own a 1Mb A500 which until recently has worked perfectly. Now it has started crashing all too frequently. It may be a coincidence but it only seems to happen with my 1Mb games.

Whilst looking through some coverdisks I found *SysInfo* and discovered that apparently my 68000 is running at 6.94Mhz (not 7.14) and my 512K expansion is actually Slow RAM! Please help?
Jonathon Sears, Essex.

The speed of your 68000 is within the margin of error, so don't worry about that. Also, your 512K expansion is indeed Slow RAM. Only the latest A500s had a new improved Agnus which could address more that 512K of Chip RAM. *SysInfo* should be able to tell you which yours is. On 512K Agnus computers the extra trapdoor memory is called 'Slow RAM'.

If you have a 1Mb Agnus, you can alter the A500 to use the trapdoor as Chip RAM (more samples and more screens open at once) but as you only play games there would be no real benefit.

SysInfo **is great at quickly identifying the chips in your Amiga, and also good for a quick indication of speed. Most older A500s will have a 512K Agnus, although this one has a specially enhanced 2Mb Obeise chip fitted.**

However, it sounds as though your memory expansion is starting to play up. If the RAM chips are in sockets, it is possible that a chip has worked its way loose slightly, so take the card out and press all the chips firmly.

You should also get 17 Bit Software (tel: 0924 366 982) to send you their disk full of diagnostic programs, which will test the memory thoroughly in case one of the chips is malfunctioning.

SMALL AND BLURRY

I have recently bought an A1200 with an 80Mb hard drive. The Workbench display is far smaller than it should be and it is blurred. The computer shop that I bought it from has closed down and I can't get any help.
Colm McKenna, Armagh, N. Ireland.

How small a display? Blurred in what way? Are you using a TV or a monitor? You should be able to see our problem here Colm – it's hard to tell exactly what's going on, but here are some guesses.

First of all, use the Preferences program called ScreenMode to change the display type to PAL HiRes in 16 colours. Save this setting. Next use the OverScan preferences program to centre the display and stretch it out the screen size as much as possible. Save these settings too.

You should now have a Workbench display that is at least 640 by 256 pixels big. If you want a large display, you can use HiRes Lace, which will double the display to give you 512 lines but at the expense of some flicker. These instructions will work if you have a TV or a normal monitor (such as a Philips CM8833).

If you have a multisync monitor use the DblPAL, Super72 or Multisync Productivity modes instead for a larger and flicker free display. Always remember to boot from the hard disk (not a floppy) and save the settings you make.

As far as the blurred screen display is concerned – well, that depends. Are you using the normal RF out into a colour TV? If so, the display won't be perfect and you will need to experiment with tuning the TV. Older TVs simply won't work well at all and there is not a lot you can do about it. If you have a modern TV with a SCART socket at the back, get a specific lead to connect the Amiga's RGB output to the TV. Most computer hard and game shops sell these for about £10 and they make a big difference.

EASY PRINTING

I have an A600 with a 1Mb upgrade, connected to a Citizen Project 11 Inkjet printer. What software would you recommend for printing graphics? It must be easy to use – I tried *Deluxe Paint III* and could not get it to work.
Micheal Foster, Chesterfield, Derbyshire.

You couldn't get *Deluxe Paint* to print? Bad news. I'm afraid it would be difficult to find something that is simpler to use.

Check the manual carefully and try again. Make sure you have selected the correct printer in the Workbench Preferences Printers program.

If you still are stuck, you might consider some of the Studio Printer software which is available from JAM, 75 Greatfields Drive, Uxbridge UB8 3QN. (tel: 01895 274449).

COMMS QUERIES

I have owned my A500 for over three years, and have been reading your excellent magazine since I first got it. I have recently become interested in Comms and have a few questions:

1. Is CompuServe a free phone modem number which comes with a monthly subscription?

2. Where can I get more information on CompuServe?

3. Do modem calls cost less that normal telephone calls?

4. What modem would you suggest buying to a first-time buyer? Also, what Comms software would you suggest I get?

5. Can you tell me of any numbers of Bulletin Boards local to me?

Now, finally, for a non-Comms related question:

6. My ESCape button hardly ever works anymore. Can I fix it, or do I need a new keyboard?
Simon P. Mallard, Carlton, Nottingham.

That's what we like to see – a loyal reader. Since you get CU AMIGA so often, I hope you have had the good sense to subscribe to it – if not do it now, and you can now save some money on the excellent Bruce Smith *Mastering AmigaDOS 3* book (tel:0923 894 355).

1. CompuServe do charge monthly (under various different schemes for different users) but you also need to pay for connection time. There are local access points everywhere, but you still must pay your telephone bill when you dial them up.

2. Ring 0800 289378 and ask for an information pack.

3. No, modem calls cost exactly the same as normal 'voice' calls. The telephone company don't know (or care) what you send down the line as long as you pay for it at the normal rate. Remember that BT's weekend cheap rate makes using boards further afield a lot less painful at the end of every quarter.

4. Don't get anything slower than a 14,400 baud modem – the USRobotics Sportster 14,400 FAX Modem is one of the best for beginners (see August's issue for a review). Recent reductions in price make it a bargain.

5. MacTel 0602-455417,
The East Midlands Net 0602-445307,
Derbyshire Hub 0602-445307,
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Nottm 0602-855607
perhaps some of these will do.

6. Gently prise off the keycap and spray in a small amount of aerosol contact cleaner or WD40. If that doesn't work you'll have to contact one of the repair shops that advertise in CU AMIGA.

COPY CAT

I give up. I know it can be done. It must be possible. I have tried but I still can't do it. I have read countless books and tried to do it countless times, but to no avail. If you only have one disk drive how do you copy the music files from your brilliant coverdisks to a blank disk? It appears to have copied the files but then asks for the coverdisk back even when it is in the drive.
Chas Mitchell, Stafford.

It's not that difficult really, Chas. The easy way is to make a note of the disk names and always use them instead of df0: (which refers to the current disk in the drive, not the drive itself). In other words, don't enter:

copy from: df0:sound to df0:

but something like:

copy from CUDISK:sound to MYDISK:

The problem is that the 'copy' command has to be read from disk before it can be used. You can get around this by making it resident, »

» which means it is stored in memory. Enter

```
resident copy
```

and see if that helps. Or you can perform the copy in two stages - firstly to copy the files to the RAM Disk like this:

```
copy from df0:sound to ram:
```

and then to the new floppy -

```
copy from ram:sound to my floppy:
```

Or from the Workbench drag the icon into the RAM disk, and then drag it to the new floppy. See? There are dozens of ways of doing it. You could even duplicate the original floppy with DiskCopy and then erase all the files you *(that's enough ways thank you – Ed).*

BAD MEMORY



I have an A1200 with a Commodore fitted 80Mb hard drive and have some problems with the Amitek RAM board from Silica. It kept crashing so I sent it back and got another one. This also didn't work.The third one I have crashes after about 20 minutes. An ICL engineer checked the computer, found no faults but replaced the motherboard anyway.
Chris Hill, Barnet, Hertfordshire.

Commodore didn't sell any A1200s with drives fitted – but that's another story. It sounds to me like a power supply problem, so try one with a little more oomph, such as one from an A500. For even more power (grunt, grunt) you could write up a spare PC PSU. You need +12 volts, +5 volts and -5 volts DC – nothing out of the ordinary.

METAL BASHING



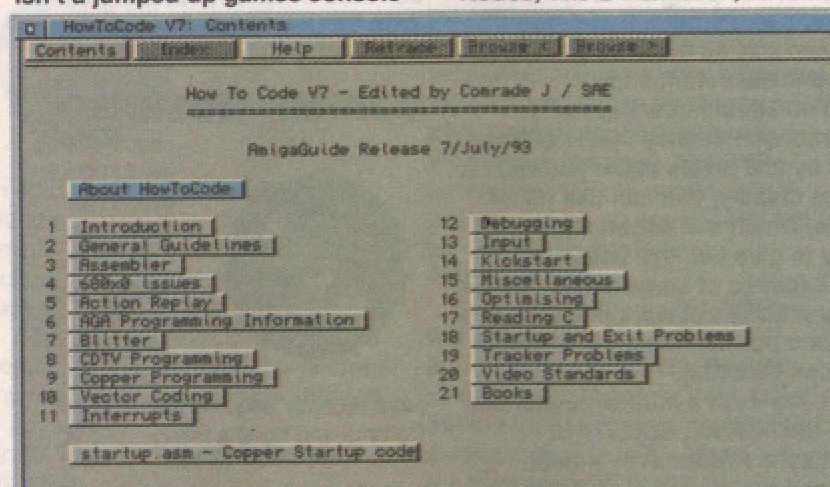
I've been programming my C64 since 1985, and I have a lot of experience of 6502 assembly language.

Poor me, I thought that 68000 programming would be nothing more than learning all the new hardware addresses. In December I bought an A500, but recently moved over to an A1200 with a 240Mb hard drive. I bought Devpac 3 and some books, but now I'm still next to nowhere because the only things these stupid books teach me is how to open windows and stupid stuff like that.

Isn't there something decent available like the C64 Programmer's Reference Guide? And what are those Native Developer kits? They sound just what I'm looking for – but I'm not a native.
Pieter Frenssen, Hasselt, Belguim.

Ah, Pieter – a common problem and one which has caused a lot of problems for many budding programmers. The Commodore 64 was actually rather a simple beast to program, with all the work done by special chips which could take a good poking in order to work.

The Amiga on the other hand, isn't a jumped up games console –



it's a computer with a superb multitasking operating system. There are therefore two ways of programming the Amiga.

1. Pretend it's nothing more complicated than a games console and poke at the registers until they squeak.

2. Use the operating system to take off everything.

Now, technique one is initially very attractive but you soon come across problems. First of all, there have been many revisions and improvements in the Amiga custom chips and if you dive in and write a game for the A1200, you may well find it falls over totally on an A500 or an A4000. Secondly, if you want to write games which will work on new hardware – say the CD32 – you can't possibly know whether your program will work.

If you use the second technique, you can be sure your program is completely Amiga-friendly. Contrary to popular opinion this doesn't mean that it has to be deadly slow and written in C without any fancy copper lists but you do have to request the resources from the operating system first. A game written properly in this way will work on any Amiga and be able to make use of advanced features present on new hardware platforms.

Blitz Basic is an excellent language with which to learn about the various Amiga hardware features available, and you can also integrate 68000 code directly to speed things up (*Blitz* has an integral assembler). However, if you insist on bashing the hardware directly, keep a look out for the file HOWTOCODE7 by Comrade J which will provide you with all the register addresses you'll need, and also some handy hints on being nice to the operating system at the same time.

The Native Developor kits (available from Sharon McGuffie, Commodore UK, Commodore House, The Switchback, Gardner Road, Maidenhead, Berks Sl6 7XA. Tel: 0268 770088) costs £23 and contains disks crammed with the details you'll need to program the Amiga properly. There are testing and debugging programs, new v3.1 Includes for assemblers and compilers and lots and lots of advice.

But whatever you do, remember the Amiga isn't a games console or a C64 – it's an Amiga, so treat it with some respect.

DRIVE DILEMMA



I am planning on buying a GVP HD8+ Hard drive for my A500+ very soon. I would like your advice on how to partition the drive – in other words, how big the partitions should be. Also I could probably only afford a total of 4Mb of extra Fast RAM in the drive, so if I bought 2Mb now and 2Mb later, what combination of SIMMs would I need?
Adnan Hussain, Edmonton, London.

The standard way of setting up an Amiga hard drive is to create two partitions: one called Workbench (for all your Workbench stuff surprisingly) and the other which is called Work.

Unless you plan on having an extremely large number of fonts or libraries, you should be able to get away with 8 to 10Mb for the Workbench partition. The Work partition will take up the rest of the drive. It is not usually worthwhile creating more partitions as each one consumes some precious memory. If you feel you need more organisation, create a drawer and leave it out on the Workbench where it can behave like another partition – without using RAM. Remember that if you run out of space, other SCSI drives can easily be connected the SCSI port at the rear of the HD8+.

The GVP HD8+ has four SIMM sockets, so get two 1Mb SIMMS to start with (they should cost less than £30 each) and another two when you can afford it.

VIDEOSTUDIO FIXED



I was sorry to read in April's CU AMIGA that you wrote off Video Studio v3 for the A1200 when replying to W. W. Windsor of Winslow. It works very well on my A1200, indeed even better than it did on the A500.

VideoStudio is set up on two disks (VS1 and VS2) for use with Workbench 1.3 or Workbench 2 but it does work perfectly with Workbench 3 if a few small changes are made on the VS1 disk.

Delete the following: C, Devs, L, Libs, S, System, Go_1.3, Install 1.3, Install 1.3.info, Install 2.0 and Install 2.0.info.

Rename Go_2.0 as GO.

Remove the boot block (from Shell type
INSTALL DF0: NOBOOT)

Copy Prefs/Overscan and its .info file from Workbench 3.0 to the root of VS1 but renamed as Preferences and Preferences.info.

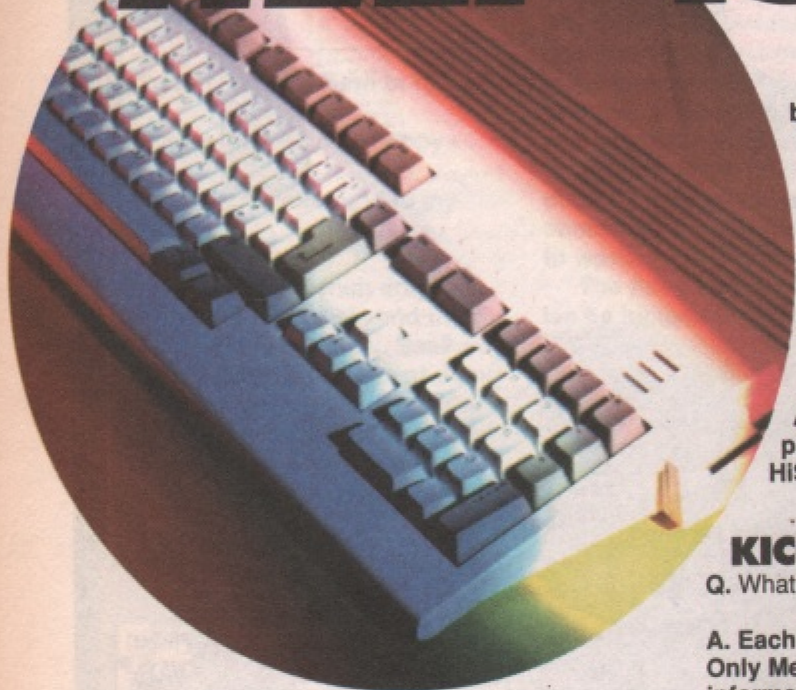
Copy the Translator.library to Workbench3/Libs from Libs in either Workbench 1.3 or 2.0.

Now boot from the Workbench 3.0 and insert both VS1 and VS2 into the drives. Click on the VS2 and the program should run.

To run VideoStudio from a hard drive, just copy VS2 and the modified VS1 into a single drawer on the hard drive names VideoStudio. Assign both disks as given in the manual, alter the default tool on the Link icon to identify the new path for GO and that's it! I hope this will be helpful to those who, like me, find VideoStudio a versatile and useful video utility.
Peter A. Long, Stanway, Colchester.

Changing code is not to be taken lightly. It may be copyrighted or could go wrong if you're not careful!

HELP IS AT HAND



John Kennedy is your guide to everything you ever wanted to know about the Amiga but were afraid to ask.

GENERAL QUESTIONS

Q. Can I switch off the power to my Amiga at any time?

A. No! You shouldn't switch off the power supply unit until the disk access light has gone out. This applies to both floppy drives and hard drives. Some games will keep the light on permanently – in this case wait for a couple of minutes to ensure the disk isn't being accessed and then remove the disk before switching off the power.

Always use the switch on the power supply unit, and switch it off at the mains when it is not in use.

Q. When playing games my Amiga doesn't seem to have any sound, why not?

A. The Amiga doesn't have any speakers built-in, instead there is a stereo sound output at the rear: just like with a hi-fi separate CD player. You can buy small battery powered speakers to connect here.

Some monitors come with speakers which you can take advantage of by linking the output of the Amiga to the audio inputs on the monitor. If you are using your Amiga with a Television set and RF output (or with an external modulator) the sound will come from the TV's speaker. If it doesn't, check the tuning and volume settings of the TV.

Q. What actual difference does using a computer monitor make?

A. A dedicated monitor will provide a much better display, it is generally crisper and sharper. If you have an A1200 or an A4000 and a particular type of monitor known as a multisync or dual scan, you'll be able to display quite a lot on screen at the same time.

Q. How do I program the Amiga? Is BASIC built in?

A. There is no language built into the Amiga. Instead, you will need to buy a package, such as *Blitz Basic*, AMOS or HiSoft BASIC.

KICKSTART

Q. What is Kickstart?

A. Each Amiga has a chip called a ROM (Read Only Memory) inside it. This chip contains information the Amiga needs to operate, part of this is called KickStart. Amiga 500s come with Kickstart 1.3 or 2.04, Amiga 600s have 2.04 or 2.05 and A1200s and A4000s have Kickstart 3.0. Kickstart 3.1 is now available as an upgrade to all these machines.

Q. Why don't some older games work on my A1200?

A. Some games use quirky routines in the older Kickstarts and can't work with Kickstart 3. The A1200 also has new graphics chips (called the AGA, or Advanced Graphics Architecture, chipset), and again some games won't work. A few games fail because of the faster processor in the A1200 which causes timing problems for the games.

If you can't get a game to work, you can try holding down both mouse buttons when you switch on and switching OFF the processor caches and selecting the original chipset from the menus that appear.

Sometimes a program such as *Degrader* (available from any Public Domain library) will also work.

Q. How can I change my Kickstart?

A. The best way to change Kickstart is to buy an official upgrade pack. You can get an upgrade to 2.04, and recently version 3.1 has become available.

To perform the upgrade you will need to replace the ROM inside the Amiga. This upgrade will probably be of most use to A500 and A2000 owners.

MEMORY QUERIES

Q. How can I add more memory?

A. The A500, A600 and A1200 have special trapdoor expansion slots. You can buy extra memory on cards which fit into these slots to increase memory.

The A600 and A1200 can also use PCMCIA memory cards, although these are both quite expensive and relatively slow.

The A2000 will require a memory expansion board, but the A3000 and A4000 can have memory fitted to the motherboard without an extra card.

Q. What is Chip Ram and Fast Ram?

A. Chip RAM is special memory used for sound samples and graphics, Fast RAM is normal high speed memory used for programs and program data.

Q. What's the PCMCIA credit card slot for?

A. The PCMCIA slot can be used to add memory, hard drives, CD-ROM interfaces and video digitisers to the A1200. The A600 also has a PCMCIA slot, but there are fewer peripherals for it – see page 99 of this issue for a review of Smart Stor – a PCMCIA peripheral.

DISK DRIVES

See our lead feature this month for more infromation on disk drives.

Q. Why do I need to load Workbench from disk?

A. For total flexibility the Amiga keeps most of its operating system on disk, and loads it in when needed. Although it can be very slow when used with a single floppy disk, it works extremely well with a hard disk drive.

Q. What is a hard disk drive?

A. A hard disk drive is an extremely large capacity disk (usually from 20Mb to 2,000Mb – a floppy disk holds less than 1Mb) which works extremely quickly.

Other than that, the hard drive acts like a huge floppy drive and can be used to store various items such as Workbench, Amiga programs, data and some games.

Q. How can I add a hard disk drive?

A. Adding a hard drive to an A500 requires a single clip-on unit that attaches to the expansion port on the left-hand side of the machine. These drives are usual make use of the SCSI standard. The A600 and A1200 have IDE interfaces built-in, and hard drives can be fitted internally. It's also possible to connect hard drives to these computers via the PCMCIA port. The A2000 requires an interface card and drive to be fitted internally. The A3000 has a SCSI interface built-in, and the A4000 has an IDE interface built-in.

Q. What is a CD-ROM drive?

A. A CD-ROM drive is like a disk drive which works with CD-ROM disks. A CD-ROM will hold about 600Mb of data.

ODDS AND SODS

Q. I have an A1200, where are the manuals?

A. The A1200 doesn't come with *AmigaDOS* or *Arexx* manuals. If you need them, you can either buy some third-party manuals (try Bruce Smith Books tel: 0923 894 355) or get the 3.1 Kickstart upgrade which includes manuals.

COMMS



Chief cybernaut John Kennedy serves up another volley of words on the global network that is Comms.

WIRED WORLD

Summer is traditionally a lot slower in Comms land, as most sensible people refuse to pack a portable computer and a battery-powered modem in their suitcase as they nip off on holiday.

That said, there has still been plenty of news and gossip (mostly about CBM) floating around the networks and it would take a long, long time to sit down and read everything which has been posted in the FidoNet echoes or Newsnet comp.sys.amiga.* groups.

TRAPDOOR 1.85

No sooner does *TrapDoor 1.84* come along and get a plug in the September issue, when along comes *Trapdoor 1.85* to fix a few lurking bugs. This patch file (you need 1.84 in order to use it) is available from the Internet or most other BBSs in the country – including the CU AMIGA Information Vault.

TrapDoor is a mail packing program which is used in conjunction with a reader like *Spot* to read FidoNet mail and echoes off-line.

FIDO UPDATE

AMIGA_MAGS

ZZZzzz ... Cor blimey, everyone seems to be asleep in the Amiga_Mags echo. Mind you my net feed went down for a while so I might have been missing everything – I hope there weren't any more comments about my ears. Just a reminder that if your local BBS is part of the FidoNet system you should be able to access the Amiga_Mags messaging area. If you can't, ask the board's Sysop to get it for you – it's on the Fidonet Backbone which means it isn't hard for him to get hold of it on your behalf. When you gain access, it's your chance to discuss whatever you want about your favourite Amiga magazine, so don't be afraid to say hello.

PROSE&VERSE AND P&V_DISC.

PROSE&VERSE is like an electronic poetry and prose (either factual or fictional) magazine where anyone can publish without the fear of being laughed at ... unless of course they read P&V_DISC where works posted in PROSE&VERSE are freely discussed and analysed.

The two echoes are already available from several systems and the moderator Matthew Revell (2:256/501.0) is waiting for information on backbone status. Matthew's board is the largest mail station in the North East of England – well worth investigating.

And there's more ... Other echoes worth hunting out include: CHESS (for playing games via electronic mail) and MOTORBIKES (lots of chat on leathers and chain lube – kinky stuff).

COMMS NEWS

Two excellent pieces of news for CU AMIGA readers this month. First of all, the CU AMIGA Information Vault is open. This is an area on a BBS which contains the various freely-distributable files which have mentioned in the magazine.

The primary vault is situated at the Heart of Gold BBS (tel: 0247 274919 – thanks to Sysop Colin Turner for donating the space) but other Sysops are more than welcome to mirror the site. Please contact Andy Leaning at the CU AMIGA office so we can keep a record of the Boards involved and publish their numbers.

If you are setting up your own BBS please jot down all the details and send the details to CU AMIGA , Priory Court, 30-32 Farringdon Lane, London EC1R 3AU or Email to us at CUAMIGA@cix.compulink.co.uk. Would the woman who phoned us about her son's BBS please contact us again. CU

PLUG CORNER

Here are some boards you might want to call:

Name	Modem number	Sysop	Comments
DARK SOLUTION	081 771 9100	Andrew Miller	Note new number!
GURU TEN	091 378 9934	Simon Cansick	General BBS
GURU TEN (2)	091 378 9935	Simon Cansick	Amiga/beer emphasis
THE MOTEL	0203 372005	Nigel Bates	Lots of Amiga stuff

Please note: CU AMIGA cannot be held responsible for any information, programs or data contained on the boards mentioned on this page. This information is not meant as a recommendation for any of the boards or their contents.

You can contact CU AMIGA's Wired World column through the Internet by using address: cuamiga@cix.compulink.co.uk. You can also reach use via the FidoNet echo AMIGA_MAGS. John Kennedy can be reached via johnk@infosys2.thegap.com.

SOUND LAB



YAMAHA QY8

Pocket-sized sequencing that actually fits in your pocket! Tony Horgan takes Yamaha's QY8 for a rail trip around Britain.



I really like the idea of making music any time, anywhere. Inspiration can strike when you're sitting on the train, or watching your Y-fronts go round at the launderette. By the time you get home, you've usually forgotten the potential masterpiece you'd just mentally composed. That's where Yamaha's QY8 comes in. Metaphorically speaking, it's been designed as a kind of pocket-sized bottle for your creative juices, if you like. You can pour all your ideas into it while they're fresh, put the top on, and open it up again when you get back home. Literally speaking, it's a portable sequencer and multi-timbral sound module rolled into one. The idea seems to have been to produce a cheaper version of the similar QY10 and QY20.

NO KEYBOARD

There's no keyboard! Considering this is a musical instrument, the lack of a keyboard is surprising, and also a little off-putting. However, it sits comfortably in both hands, and feels just like a Game Gear. All the parameters on the LCD screen are controlled by 12 rubber buttons. Notes are entered by moving a dot up and down a minuscule stave, and pressing Enter when you get to the right note. The stave display then automatically scrolls off your entered note to make way for the next. This is unless your are in chord mode, in which case you can enter all the notes of your chosen chord before moving on.

SING-ALONG-A-STYLE

The composition process is based around preset styles and accompaniments. Yamaha envisage QY8 users selecting a style (dance, rock, rhumba etc), and then building on this to create their own tracks. This is fine if you don't mind your ideas being coloured by the predictably naff auto-accompaniments, but it's not much good if you want to write some basic tunes from scratch. However, you can mute the four backing tracks, or select a 'blank' style, leaving you to compose with the remaining four. You'd be onto a winner if you wanted to go busking on Blackpool seafront.

SOUND QUALITY

AWM samples are used for all the instruments. AWM (Advanced Waveform Memory) is Yamaha's 16-bit sound generation system that's used in their PSS series of home keyboards. There are no effects, no filters, and no oscillators to mess around with. Even so, the sounds themselves are clean, and cover the main areas (drums, bass, chords, lead, guitars and brass). The drum kit is surprisingly good, with solid kicks, and quite a selection of percussion sounds, including a few TR-808-style noises. It's hard to believe they're all coming out of something this small!

The MIDI ports at the back allow you to hook up the QY8 to an external sequencer or MIDI keyboard. This way, you can play up to 8 of the QY8's sounds at once, without having to use the extremely awkward built-in sequencer. Four of the sounds are dictated by those used by selected style – you get to choose the other four yourself. You can also use a MIDI keyboard to enter notes when using the built-in sequencer.

FIDDLY SEQUENCER

There's stacks of potential in this little box, but it's locked away behind one of the most finicky sequencers ever devised. The stave section of the screen can only show one note or chord at a time. Once you enter a note, it's scrolled out of sight to make way for the next, so you never get a visual representation of the melody. To make matters worse, the stave can only show two octaves, so when you move above or below the current octaves, the note cursor jumps back up the display, which is now representing higher or lower octaves. This is all very confusing.

Trying to program a drum beat is hell. The note cursor moves to notes that are in the specified key signature, but the drum sounds are spread right across the range of notes. This means that to enter certain drum sounds, you need to find the note next to the one you want, and then go and change it to a flat or sharp. If you want to enter more of the same sound (a high hat line for example), you have to repeat the process each time (although you can copy and paste sections to save time).

Also, there's no indicator that tells which note you are on, so if you're not au-fait with sheet music, you can spend ages just trying to find the right sdund, and then have to go back and delete all the wrong entries you had to make to try out all the sounds along the way. The sequencer has a list of frustrating features and omissions as long as your arm. A bit of a joke really, when it's supposed to be a spontaneous composition tool.

CONCLUSION

The QY8 is very nearly a brilliant little music box. What it needs is a mini keyboard, realtime note entry, and a basic sequencer that's easy to use. Removing the keyboard (from the original QY10) will have kept costs down, but it's had a devastating effect on the usability. If the guts of the machine weren't up to much, it wouldn't be much of a loss, but it's really a very powerful unit, considering its size and price. How about a revised musician-friendly QY8 Mk 2? CU

QY8 SPECIFICATIONS

Price:	£225
Stereo sound:	mini-jack socket
Pitched voices:	40
Drum sounds:	51
Polyphony:	28 notes
Multitimbral:	8/16 parts
MIDI connections:	MIDI In & MIDI Out.
Power:	6 AA batteries or 11.5 V mains
Dimensions:	188 x 104 x 33.5 mm

PC REVIEW

OCTOBER 1994 • £3.95

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PC REVIEW

BACKCHAT

Don't give us any lip. Just write it down and send it in. Go on, we dare you.

AMOS?

I was pleasantly surprised when I tried to save CU AMIGA's July coverdisk game: *Valhalla And The Lord Of Infinity*, Why? Because when I did so an AMOS requester popped up on the screen, saying that the disk was write protected. Gosh, was I surprised! Not because the disk was write protected, but because the program was written in AMOS! Or am I wrong? If I'm not wrong, then this must be the best program ever written in AMOS.
Anders Bakkwold, Haugesund, Norway.

You're not wrong Anders, *Valhalla And The Lord Of Infinity* was actually written in *AMOS Professional* in almost no time at all. You're also right in pointing out that it is easily the best game ever written in said language. The mere fact that most people just didn't spot that it was an AMOS game says it all when it comes to the ingenious design.

COMMODORE NICE?

Having read so much about Amiga owners' complaints concerning Commodore UK Ltd's customer service, I felt I had to put the record straight and relate my experience to you and your readers.

I purchased an A1200 last December and only recently I had a problem with the supplied software; Workbench 3.0 and *DPaint* 'Art 1' disks. A telephone call to Commodore's customer services resulted in prepaid address labels arriving the very next morning and just seven days the replacement disks arrived. Commodore not only replaced the faulty disks but the entire *DPaint* and Workbench set. I think you will agree that this is very good service and should receive recognition as such through your columns. Keep up the good work.
Peter Harrison, St Leonards On Sea.

Well readers, has anyone else had similar good vibrations from Maidenhead? It just goes to show that even a big company like Commodore values its customers.

USA FIGHTING BACK

Is it me or are all the other console, PC companies and users ganging up on the Amiga? How much longer is it before these people realise that the Amiga is here to stay alongside their machines. They boast about how great their machines are and how it has this and that, and then they rubbish the Amiga saying: "oh the Amiga is crap, it's so slow no-one uses it". Well, think again.

I'm not denying that there are more powerful machines out there. But why can't they just stick to their machine and be happy? If a computer does what you want and you're happy, then that is all there is to it. Who cares if my Amiga 500 is not as fast or has less colours than a SEGA Saturn or 3DO. They must be so insecure about their own machines that they have to slam Amiga users at every chance. Perhaps they are actually jealous.

Look, they can keep their CD-ROM, DSP chip, Fractal, light sourced, blah blah blah. Their games just don't cut it for me. I've played games on many machines and the majority of Amiga games are usually superior in playability. The only decent games on other formats that aren't Amiga conversions are *Aladdin* and *Streets Of Rage 2*. The Amiga programmers are just about exhausting its capabilities, hence the recent standard of excellent games being released. The new releases on other formats, however, are just the some old ideas with flashier presentations.

There is an advert for a PC magazine that says the PC is the greatest games machine ever. KKKEEERRRAAAPPPP! The machine can't scroll for peanuts (the Commodore 64 leaves it for dead for Pete's sake). *Soundblaster* is nowhere near as good as the Amiga's sound (forget specifications, just listen to both of them) and *Sensible Soccer* on the PC just didn't match up to the Amiga version. And, isn't it interesting that Sensible Software always develop their games first on the Amiga.

Tell me PC owners, which machine is used to do the graphics for *Babylon 5* or *SeaQuest*? Which computers are TV networks using to produce promos and graphics on? Which machine has the best operating system? Poor PC, all those specs but nowhere to go, such a boring machine. Look, console and PC owners enjoy your machine but just don't rubbish Amiga owners. The Amiga is my favourite machine. So kindly shut up or else we will get nasty and tease you with a copy of *Sensi Soccer*, *Goal!* or perhaps *Workbench*!
Wayne Psaila, Kilburn, SA.

Strong words indeed, But there will always be rivalry between machines when it comes to magazines, something that I personally have always found a little sad. Your advice is spot on – be happy with your own machine. If it does the job you wanted it to do, then what's the problem? Stick with the Amiga mate!

SLAP HEAD

I am 40, fighting a losing battle against being a slap head, and have a 50% share of an Amiga 1200 with my 10-year-old daughter. I was one of the few souls who purchased an MSX computer and have lived long enough to witness a program load by cassette, so as you can imagine working with the A1200 is like comparing a Trabant to an F1 Racer.

Now, apart from being lost at the endless applications available to the Amiga as well as being computer illiterate I have come across a major problem. To wit, I have tried to follow the *Arexx* tutorial in CU AMIGA every month but I cannot get the following characters to type out: "". When I try it turns to an @ and a small star: *. Is there any hope for me at all? Be gentle with me. Nice and slow – no fancy computer speak.
Ed McCann, Belfast.

Your problem is a fairly simple but common one. Because the Amiga is sold all over the world the operating system (Workbench) has been designed to work with keyboards from all over the world. Unfortunately, it is preconfigured for American keyboards which are subtly different to UK versions, ie some of the keys are in different places. The perfect example of this is that when you press the key that has the "" characters on it it thinks you are pressing the

TEAM TALK

Everyone needs companionship. Some people have pets but Andy Leaning? No. Our Andy's different (and richer according to this version of events) ...

ALAN DYKES



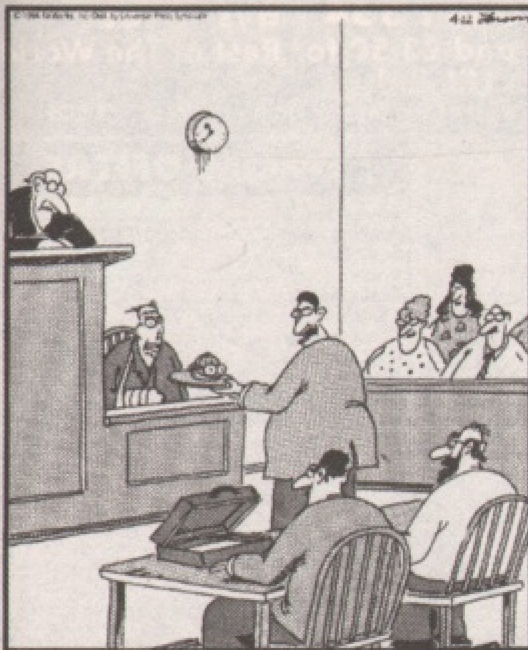
I couldn't help noticing that there was something strange about Andy that day. He didn't have his usual devil-may-care attitude and there wasn't a single egg sandwich in sight. He also hadn't made his usual early morning comments about monitors, the Internet or 3D modelling, in fact he didn't say anything at all ...

LISA COLLINS



I was too busy with my torture implements to notice anything at first but on reflection Andy's face was definitely redder than usual. Then I thought: "that's odd, he looks as though he's just about to explode" but being a conscientious sort of person I busied myself with the hammer once again. All was quiet, when suddenly, out of the loo ...

THE FAR SIDE By GARY LARSON



"So, Professor Sadowsky, you're saying that your fellow researcher, Professor Lazzell, knowing full well that baboons consider eye contact to be threatening, handed you this hat on that fateful day you emerged from your Serengeti campsite."

key that has the @ symbol on it because that's what the American keyboard has on this key

Getting around this is very easy. In your Preferences drawer double click on the 'Input' icon. This will allow you to change the keyboard type from US to British (right-hand side of the requester). Having clicked on the British option click on the save button at the bottom of the requester and reboot your Amiga. You should now be able access those keys you've been missing. The * character is produced by holding down the shift key and pressing key 8 along the top row.

F1 FRENZY

Like many people, I suspect, I find *Formula One Grand Prix* way too easy. However, it is possible to make the game a bit harder by speeding up the cars with the help of the PD program *Newzap*. On the *F1GP* number two disk there is a program called 'f1gp'. This is the main program. Using *Newzap*, find block 940 of this program.

The information controlling the cars' performances is at cursor position 140. Each team's speed is represented by two bytes. All you have to do is increase these numbers and bingo – the cars are much faster. There is a limit to how fast the cars can go before they slow down again, but even an increase of 40–50% should make the cars' lap times give you a good run for your money.

The data regarding the driver's racing and qualifying skills is at cursor positions 168 and 190. By lowering these numbers you increase the drivers' ability or make them all FF and watch the drivers spin off at every corner.

Robert Newman, Wolverhampton.

What, THE Rob (or Bob) Newman. The funny one? Personally, I never expected one of the blokes from History Today to know so much about hacking into games, but there you are. There is also a piece of PD software that allows you to edit the game from a simple front end, rather than going through a whole series of meaningless figures with a disassembler.

TEAM 17 REPLY

In response to your letter from Alan Heywood (Letters, September CU AMIGA 1994), sure, we would be the first to admit that disk accessing using an Overdrive on the Amiga leaves a lot to be desired, but if Alan had studied your review before purchasing that game, he would have been forewarned about this. Also, as you stated in your reply, we are resolute in our support for the Amiga. Martyn (Creative Director) and myself both have Amigas on our desks, and we do much of our work on them.

Alan seems to be a little obsessed with Team 17's actions in the PC market while ignoring the fact that some other much-championed ex-Amiga developers have totally abandoned our great machine in favour of other platforms. Our Media Manager, Alan Bunker, protested strongly when the PC magazine Mr. Heywood referred to implied that we were reducing our commitment to the Amiga. That simply isn't true. Wait until you see what we've in store for the Amiga in 1995! Whilst we 'sponsor' that [*PC Home*] page by giving our games as letters prizes, we have no control or prior approval on its editorial content.

On the subject of HD installability and Team 17, games like *Alien Breed 2* and *Body Blows AGA* were both HD installable. *Tower Assault* and *Super Stardust* will be too. This has only become feasible with the A1200. Making a game HD installable involves using the operating system, which takes memory. Since most of our game are technically demanding on the machine, making the games HD installable on machines with less than 2Mb would involve making compromises in the gameplay, which we are not prepared to do!

Marcus Dyson, Development Co-ordinator, Team 17.

And there you go. Straight from the, er, horse's mouth. Team 17's origins lie in Amiga development and they are proud of the fact that they are still supporting the machine. Most companies need to evolve to survive, and this means producing games for more than one platform.

LETTER OF THE MONTH

AN AUSSIE SPEAKS

What is happening? The Amiga is out for the count in Australia. I mean look at it. Commodore Australia was liquidated earlier this year, and it looks like others will follow. On top of this, there have been rumours everywhere about Samsung taking over the whole show. Is the UK the last stronghold for the Amiga? I wish Samsung (or whoever) is taking over Commodore International, would hurry up. The longer it takes, the worse it will be for the Amiga. I predict that it will take a lot for the new owners of Commodore to get the Amiga back on its feet again. Even if we are optimistic and say that the Amiga will live, in Australia it won't be any good because you probably won't be able to buy much software (let alone games). You see, they're bringing in a new law to classify all computer games. For every game title that is imported, there will be a fee – this makes only the biggest-selling games worthwhile importing. If the Amiga makes it through, will I as an Amiga owner living in NSW have to order games from the UK? It's not a nice predicament.

In hindsight, you can point the finger for the demise of the Amiga at two main causes: Commodore themselves (for marketing bungles); and all those horrible software pirates out there – for not only making games more expensive but helping to discourage would-be Amiga developers (eg, the Australian team SSG, who are not making an Amiga version of Warlords II, surely the coolest strategy game ever).

In summing up, I purchased an Amiga 1200 with a 200Mb hard drive three months ago (and being a poor student, that was a big investment), If the Amiga goes down for good, will my hard disk always be only one third full? (No, I don't want to fill it up with pictures and Protracker modules, besides, I have already got enough).I sincerely hope that I (and everyone else) will be able to go out and buy a Christmas hit for my Amiga this year. In other words, Commodore may be dead, but the Amiga (let's hope) is not dead and will make a big comeback worldwide.

Harley Kingston, NSW, Australia

This is just one of the letters we are currently receiving from all over the world from concerned Amiga owners. It's quite disconcerting to hear of the import tax levied on computer games in Australia, as I have always felt that Oz is a largely untapped wealth of programmers and artists, (eg Acid Software). Hopefully, very soon, soon this whole mess will be cleared up. Check out the news this issue for the latest developments.

TONY DILLON



It was a tough day. I had spent the entire night before out with at least three international heavy metal rock stars including, I believe, Alice Cooper, who lent me the taxi fair home. I was on my way up the road to the office with Claudia Scheiffer draped on my right arm and Elle McPherson on my left when I caught the, er, smell ...

TONY HORGAN



"Cor", I thought, in my chirpy Middlesex manner, "smells like someone's doing a top fry up on our floor [of EMAP Towers], but wait! No! It actually smells like barbecued car tyres and, yes – eggs! What could it be?" I took the headphones out of my earholes and heard nothing. A spooky silence had engulfed the home of CU AMIGA ...

JOHN KENNEDY



I had never seen anything like it, the whole office was covered in a sort of yellowish-white slime and there, in the middle of it all was Andy, smiling, with tears rolling down his cheeks and a big hole in the butt of his trousers. "Here Simmy," he said and made crooning noises in the direction of the darkest corner of the room.

ANDY LEANING



What a load of old fuss over nothing. How was I supposed to know it would happen like that? Anyway I'm about to become world famous and the rest of them can go to hell. Why did they think I was eating all those egg sandwiches for anyway? Why? Because I've just invented and given birth to an organic RAM chip. I'm rich! Ha ha!

CU AMIGA: WHAT NEXT?

Wow! You won't believe what we've got lined up for you next month. It's stupendous, enormous, fabulous, and all other complimentary words ending with 'ous'.

Unfortunately it's so big we can't tell you what it is. Instead we'll give you a few tasty teasers. It's a news story and a lead feature – yes it's that big! And it will directly affect you and your trusty Amiga ... yet another fabulous CU AMIGA exclusive!

Supporting this amazing feature we'll also have 101 SECRETS OF THE AMIGA, a round up of Amiga utility software and masses of technical reviews, news and previews.

And of course there's CU AMIGA's legendary game coverage, including Akira on the cover disk, full reviews of Dreamweb, On the Ball League Edition and Fifa Soccer.

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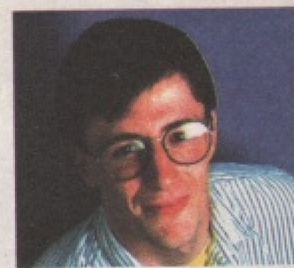
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PACKAGING BLUES



Andy Leaning rants on about the importance of good-quality packaging and the perils of dull, brown boxes!



Just two examples of good quality packaging. Suppliers take note.

Why is it that in the Amiga peripheral market there are companies, admittedly not many, who will spend bags of money developing a product and then forget about the software and packaging. They distribute their technologically-astute new product in nothing more than a brown cardboard box and then wonder why it fails to sell in any great quantity.

Even when you find a company that has obviously gone to some length developing their product they invariably let it down with crap packaging, shipping in just a brown box, or including a flimsy photocopy as a manual. Or even worse, don't bother supplying all that is needed – a certain company springs to mind who recently shipped us a plug-in peripheral for the A1200 but didn't bother to include the software needed to use it or even the 9volt power supply (without which it wouldn't work!).

Honestly, if you had spent many thousands of pounds developing a product wouldn't you want the packaging to reflect all the hard work that you put into developing it? After all, no matter how spectacular a piece of equipment is, if the packaging is poorly put together then most customers will probably assume that the product itself has been thrown together in a similar fashion and so will shy away from buying it.

Don't get me wrong, there are many Amiga developers who go to considerable lengths to include everything needed, write decent manuals for their products and spend many thousands of pounds on the design of the product. Some of the best known; GVP, Blizzard, Power Computing, and Amitek all immediately spring to mind.

But there are many other companies who don't and ship shoddy-looking products. Yet when you speak to them about it they don't seem to realise that they are letting not just their customers down but also themselves by doing so!

WHY, WHY, WHY?

So why do they do it? The obvious answer is cost; producing colour packaging, proper manuals and decent software all costs money. Yet if they can't afford to do a proper job and give customers value-for-money and quality products they shouldn't be in the Amiga market in the first place.

And besides, not spending money on packaging etc is a shortsighted view in the current Amiga climate. Not so long ago you could rely on store sales reps to sell your products for you, but those days are long gone. Nowadays sales people have got other things to worry about, and there is a vast range of other products that have to be sold as well as Amiga! Your product will have to sell itself, and the only way to do this is via decent packaging which will prompt customers to pick it up and look at it – this is a basic premise of FMCG (Fast Moving Consumer Goods) and consumer goods marketing – packaging is one of the key ingredients in the marketing of the product.

Some companies don't realise this, which is one of the reasons why the larger Amiga developers have grown so big in the first place. GVP, Power and others have treated packaging and manuals as key aspects rather than afterthoughts and in doing so have succeeded in getting their products recognised as quality peripherals and thus sold more.

BONE IDLE?

Perhaps another consideration is lack of commercial knowledge. After all the Amiga is a home computer, and a lot of these users go on to try and sell products they have created. Because they might not be experienced in marketing they don't realise the importance of packaging and don't bother with it. Yet these people need only walk into a dealer showroom and look at the products on the shelves to realise how important it really is.

No, unfortunately I suspect the reason, is laziness. There are several Amiga developers, thankfully not many in this country, who ship products in brown boxes because they can't be bothered with the hassle of creating colour packaging. They can't be bothered! They're content to just sit back, develop a product, flog it to a few users and earn a little money.

.Personally I abhor companies like this. If they're in business they should be there to win, to increase turnover and raise the bottom line – their profits. If they're not, why be in business in the first place? But what you should consider is that if a company can't be bothered to spend a little extra on packaging, what else in the product couldn't it be bothered with? Is the product, whatever it may be, really likel to any good if 'they can't be bothered'?

THE MORAL OF THE STORY

The lesson to be learned here is watch out for these products, they won't jump off the shelf at you, so you'll need to look for them. And when you've found them, check them very, very carefull before you spend your hard earned money.

Of course you may come across the odd gem in this sea of faceless products. It's often the case that innovative small developers who really know about engineering can't afford colourful packaging or don't understand marketing. For this reason always ask around, read the reviews and check with your friends but be weary of the dull, brown box! And beware suppliers – the proverb 'don't judge a book by its cover' doesn't apply here. Get it right and your product will do better.

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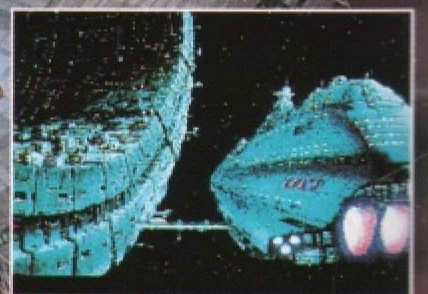
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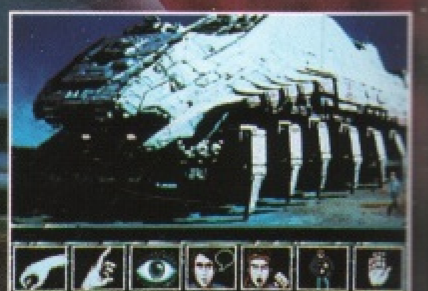




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DPAINT 5

COLOUR MODES

KEY	EFFECT
F1	Matte
F2	Colour
F3	Replace
F4	Smear
F5	Shade
F6	Blend
F7	Cycle
F8	Smooth

COLOUR CONTROL

KEY	EFFECT
P	Palette
CRT-R	Ranges
TAB	Cycle colours on/off

ANIMATION CONTROLS

1	One frame forward
2	One frame back
3	Go to frame
4	Looped forward play
5	Single forward play
6	Ping-pong play
M	Move requester
N	Camera move requester

MACROS

Amiga-M	Record macro
Amiga-0 to 9	Execute macros 0 to 9

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BRILLIANCE 2

COLOUR MODES

KEY	EFFECT
F1	Brush
F2	Colour
F3	Replace
F4	Smear
F5	Range
F6	Average smear
F7	Cycle
F8	Smooth
F9	Squash
F10	Menus on/off

ANIMATION CONTROLS

KEY	EFFECT
1	Previous frame
2	Next frame
4	Continuous forward
5	Single forward play
6	Ping-pong play

TOOL CONTROL

a	Airbrush select
A	Size airbrush
d	Freehand dot draw
D	Freehand filled draw
e	Unfilled ellipse

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1. **Who wrote the original version of *DPaint*?**
2. **In which issue did CU AMIGA exclusively preview *DPaint 5*?**
3. **When will *DPaint 5* be released?**

Hint: The answers to these questions can be found inside this issue.

Competition rules: Only one entry per person. No correspondence will be entered into. The editor's decision is final. Entries will only be received by post. No employees of EMAP Images or Electronic Arts may enter. All entries must be in by 30th November 1994.

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